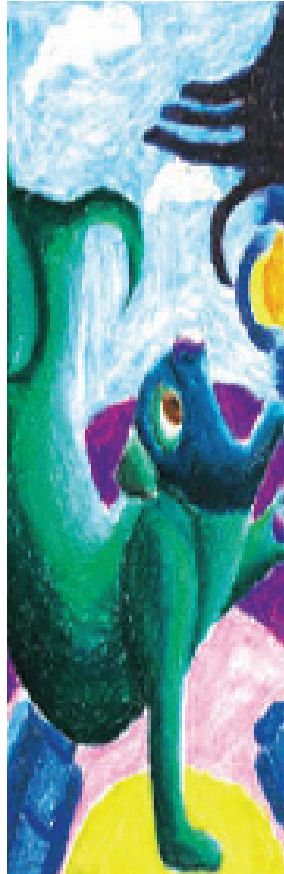


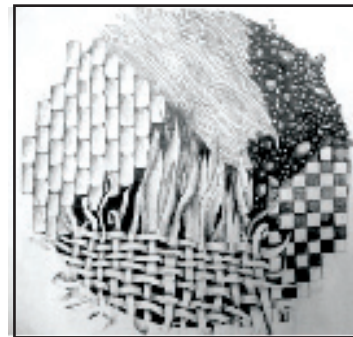


*Artwork by students from Baltimore County Public Schools,  
Baltimore County, Maryland USA*



# Using UbD to Develop Units of Instruction in the Arts

**Teacher Professional Development Institute  
Delaware Department of Education  
June 17-19, 2008 at University of Delaware**



*presented by*

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## Backward Design: Stage 1

### *Stage 1: Desired Results*

- G** Established Goals
- U** Enduring Understandings
- Q** Essential Questions
- K S** Knowledge and Skills

### *Stage 2: Evidence*

### *Stage 3: Learning Plan*

**DESIGN STANDARDS for STAGE 1** – *To what extent does the design:*

#### 1. focus on the “big ideas” of targeted content?

*Consider: Are...*

- ☐ the targeted understandings “enduring” (based on transferable, big ideas at the heart of the discipline and in need of “uncoverage”)?
- ☐ the targeted understandings framed as specific generalizations, concrete enough to guide teaching & assessing but overarching enough to enable transfer?
- ☐ appropriate goals (e.g., content standards, benchmarks, objectives) identified?
- ☐ unit-relevant knowledge and skills identified?

## Stage 1: Identify Desired Results.

### Established Goals:

**G**

In Box G we identify one or more Goals (e.g., Content Standards, Course or Program Objectives, Learning Outcomes, etc.) that the unit targets.

### *What enduring understandings are desired?*

*Students will understand that:*

**U**

In Box U we identify the Enduring Understandings, based on the transferrable “big ideas” that give the content meaning and connect the facts and skills.

### *What essential questions will be considered?*

In Box Q we frame the Essential Questions to guide student inquiry and focus instruction for “uncovering” the important ideas of the content.

**Q**

### *What key knowledge and skills will students acquire as a result of this unit?*

*Students will know:*

**K**

*Students will be able to:*

**S**

In Boxes K and S we identify the key Knowledge (K) and Skills (S) we want students to know and be able to do. The targeted knowledge and skill (Box K) can be of three different kinds -

- 1) It can refer to the building blocks for the desired understandings (Box U);
- 2) It can refer to the knowledge and skill stated or implied in the goals (Box G); and/or
- 3) It can refer to the “enabling” knowledge and skill needed to perform the complex assessment task(s) identified in Stage 2.

## Stage 1: Identify Desired Results.

**Established Goals:** (*Elem. Unit: Narratives-Real and Fanciful Animals*)

- 1.2a: Compare how artists communicate what they see, feel, know and imagine using art vocabulary.
- 2.3a: Compare how selected artworks are similar in theme, content, form, and style.
- 3.1c Create artworks that explore the uses of color, line, shape, texture, form, and selected principles of design, such as pattern, repetition, contrast, and balance to express personal meaning.
- 3.2a Identify sources for ideas and describe processes used to create artworks.
- 4.1b: Develop criteria for judging artworks using the art elements and selected principles of design.

Source: Maryland Elementary Visual Arts Standards, grade 3

### What enduring understandings are desired?

- Artists express what they see, know, feel and imagine.
- Artists use the art elements and principles of design to express ideas visually.
- Ideas for artworks come from observations, imagination, and personal experiences.
- Criteria is important for making decisions about artworks.

### What essential questions will be considered?

- Can pictures tell stories?
- How do artists tell stories with pictures?
- Where do artists get their ideas?
- How do artists make decisions about their artworks?

### What key knowledge and skills will students acquire as a result of this unit?

*Students will know:*

- information about Steinlen and Picasso
- key vocabulary: art elements, selected design principles
- drawing techniques

*Students will be able to:*

- analyze/discuss artworks
- generate ideas
- use art elements, selected principles of design to plan and complete a drawing

## Stage 1: Identify Desired Results.

**Established Goals:** (*High School Unit: Iconographic Sculptures*)

- ELO 1B.1 Working from observation, memory, and/or experience, the student will create a work using a mode of representation and format that serves personal ideas, thoughts, and feelings.
- ELO 2A.1 The student will determine how works of art provide social commentary, document historical events, and reflect the values and beliefs of the society in which they are created.

Source: Maryland High School Visual Arts Standards

### What enduring understandings are desired?

*Students will understand that:*

- Symbolic images can represent aspects of life
- Artists of different cultures, times, and places have used symbols to express societal values and beliefs
- The process of choosing and evaluating subject matter, symbols, and ideas may be deliberate or intuitive

### What essential questions will be considered?

- How can symbols be used to express ideas?
- How does art reflect societal values?
- How does use of specific symbols influence the meaning of art?

### What key knowledge and skills will students acquire as a result of this unit?

*Students will know:*

- Purpose of Totem Poles in Native Am. culture and ways in which they may influence artists
- Art vocabulary and symbols related to the significance of totem poles
- Stages of planning and finalizing sculpture

*Students will be able to:*

- analyze and discuss artworks
- generate ideas, brainstorm, research and sketch
- manipulate sculptural materials and construct sculptural objects

## Stage 1: Identify Desired Results.

**Established Goals:** (*Elem. Unit: Laying the Foundation, Grade 1*)

- 1.3 Sing on pitch in rhythm while applying a steady beat
- 1.2 Sing on pitch within the appropriate singing range
- 1.4 Sing demonstrating proper posture and breathing
- 1.6 Sing expressively utilizing dynamics and phrasing
- 6.1 Express changes and contrasts in music through movement

Source: Delaware Recommended Curriculum: Music

### What enduring understandings are desired?

- The foundation of rhythm is pulse (steady beat) which continues through sound and silence
- Sounds that have no steady beat have no predictable pattern
- Up/down refer to pitch and do not indicate degree of loudness
- The voice has different qualities for different functions: whispering, shouting, speaking, and singing
- The quality of performance influences the enjoyment level of both the listener and the performer

### What essential questions will be considered?

- When does sound become music?
- What influences people to create music?
- To what extent does participation in a vocal ensemble impact the performance of the ensemble?

### What key knowledge and skills will students acquire as a result of this unit?

**Students will know:**

- the look and feel of steady beat
- sounds that go up and down
- sound of a minor 3rd (sol-mi)
- limited repertoire of songs
- difference between speaking, singing, whispering, shouting
- importance of performing correctly and listening politely

**Students will be able to:**

- differentiate between sound that have a beat and those that do not
- demonstrate steady beat (pulse)
- draw the pulse while speaking or singing
- echo sol-mi tonal patterns within student's singing range
- demonstrate up/down movement, singing and playing instruments
- demonstrate vocal qualities

## Stage 1: Identify Desired Results.

**Established Goals:** (*High School Unit: Concert Etiquette*)

Music Standards

- 1. Singing alone and with others, a varied repertoire of music
- 6. Listening to, analyzing, and describing music
- 7. Evaluating music and music performances

Windsor Public School District Standards

Goal 1: Communicate effectively and appropriately through written and oral expression

Source: National Music Standards and Windsor Public Schools District Standards

### What enduring understandings are desired?

**Students will understand that:**

- There are as many styles of music as there are types of people.
- There are certain rules of conduct that are universal no matter where you are or what you are doing.
- Rules of conduct are determined by cultural norms, your present surroundings, and universal values.

### What essential questions will be considered?

- 1. What is the best kind of music to listen to?
- 2. What is the best way to listen to music?
- 3. What dictates rules of behavior?

### What key knowledge and skills will students acquire as a result of this unit?

**Students will know:**

- definitions of descriptive musical terms, appropriate ways to listen to music in a variety of settings,
- appropriate behavior while performing for an audience
- commonly accepted musical terminology.

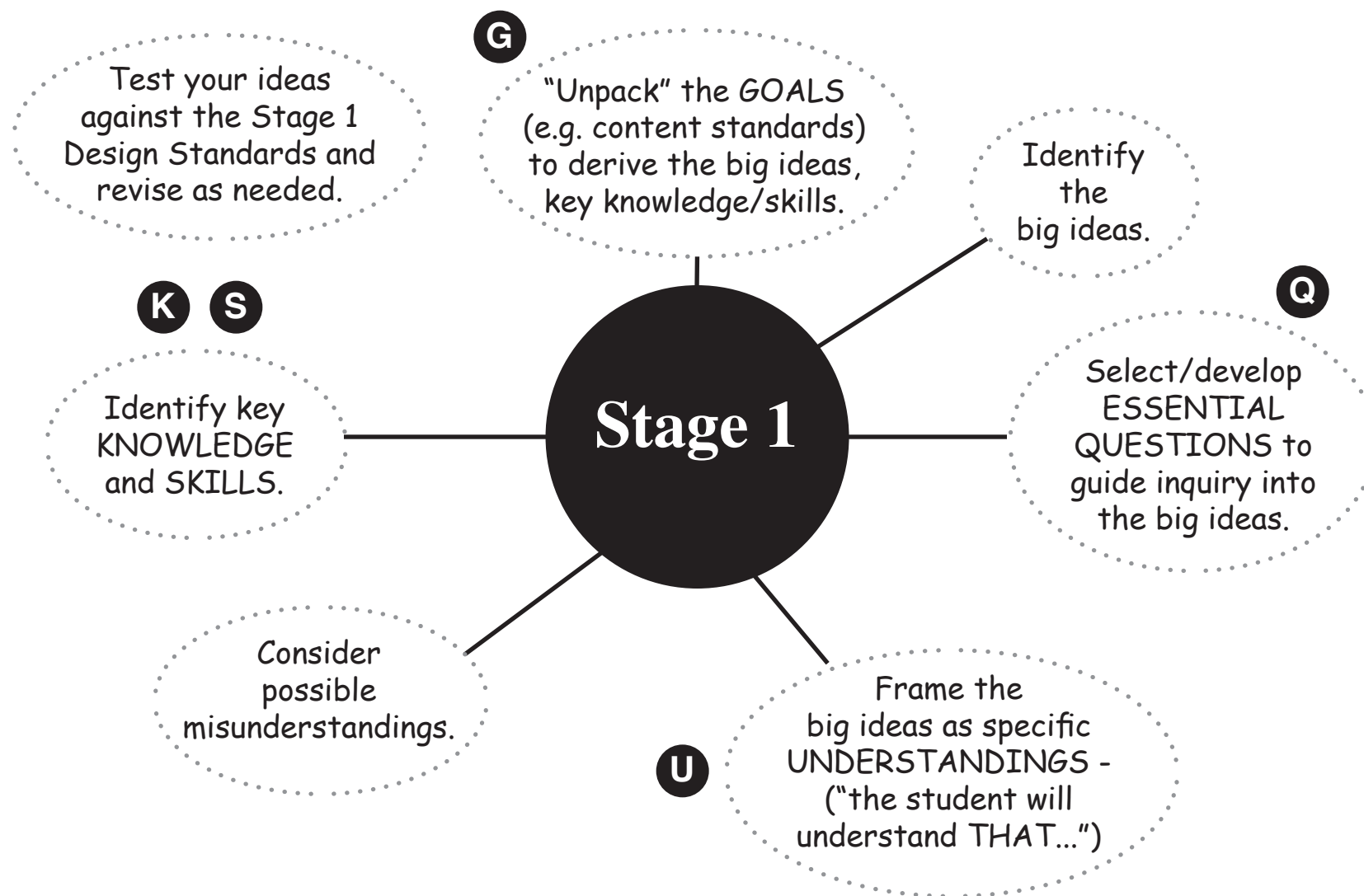
**Students will be able to:**

- use appropriate descriptive musical terms in class discussion and written work.
- demonstrate appropriate ways to listen to music in a variety of settings.
- demonstrate appropriate behavior while performing for an audience.
- write a critique of their own performance and behavior and a critique of other performances and behaviors using commonly accepted musical terminology.

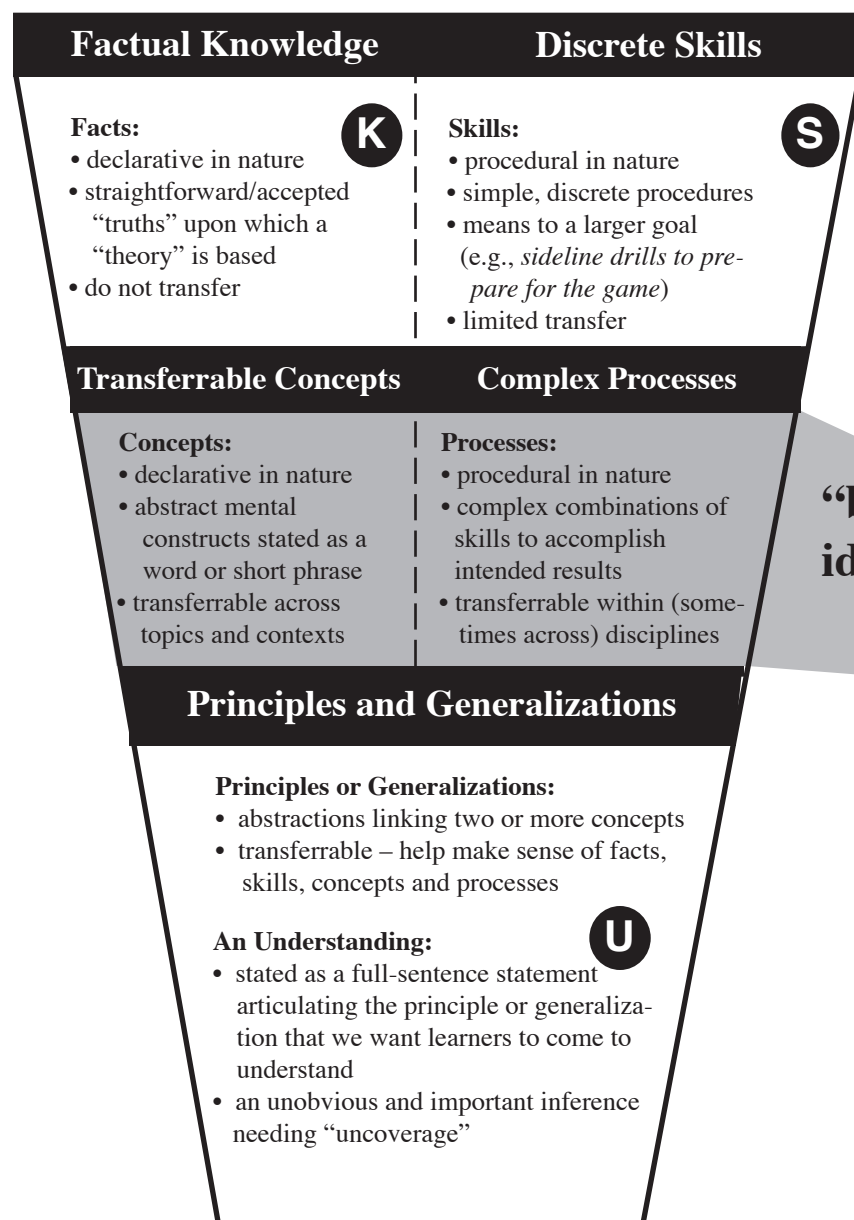


## Stage 1: Key Design Elements

In Stage 1, designers consider the following elements. A variety of examples and design tools are provided to assist. **Note:** *There is no required sequence to the design process – designers can enter at any point. However, all of the design elements should be considered.*



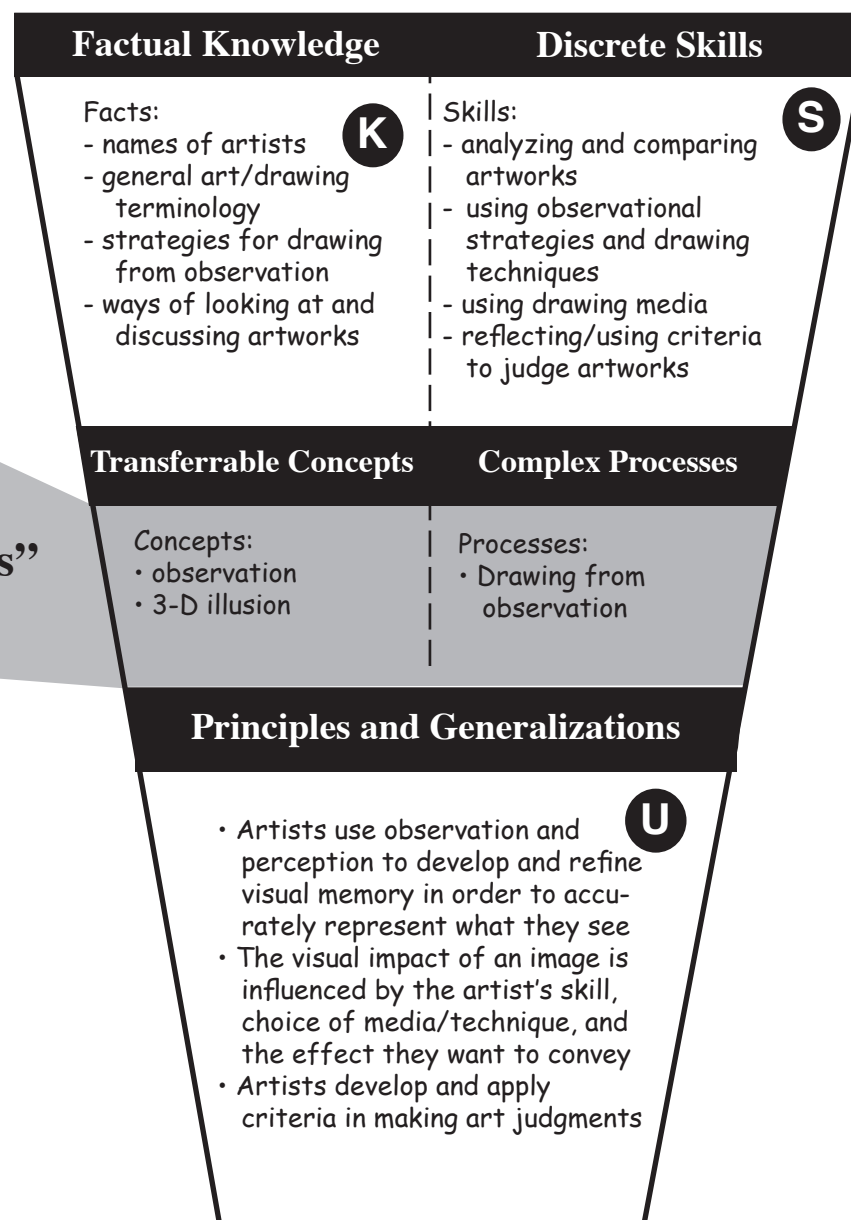
## Structure of Knowledge – Definitions of the Elements



“big ideas”

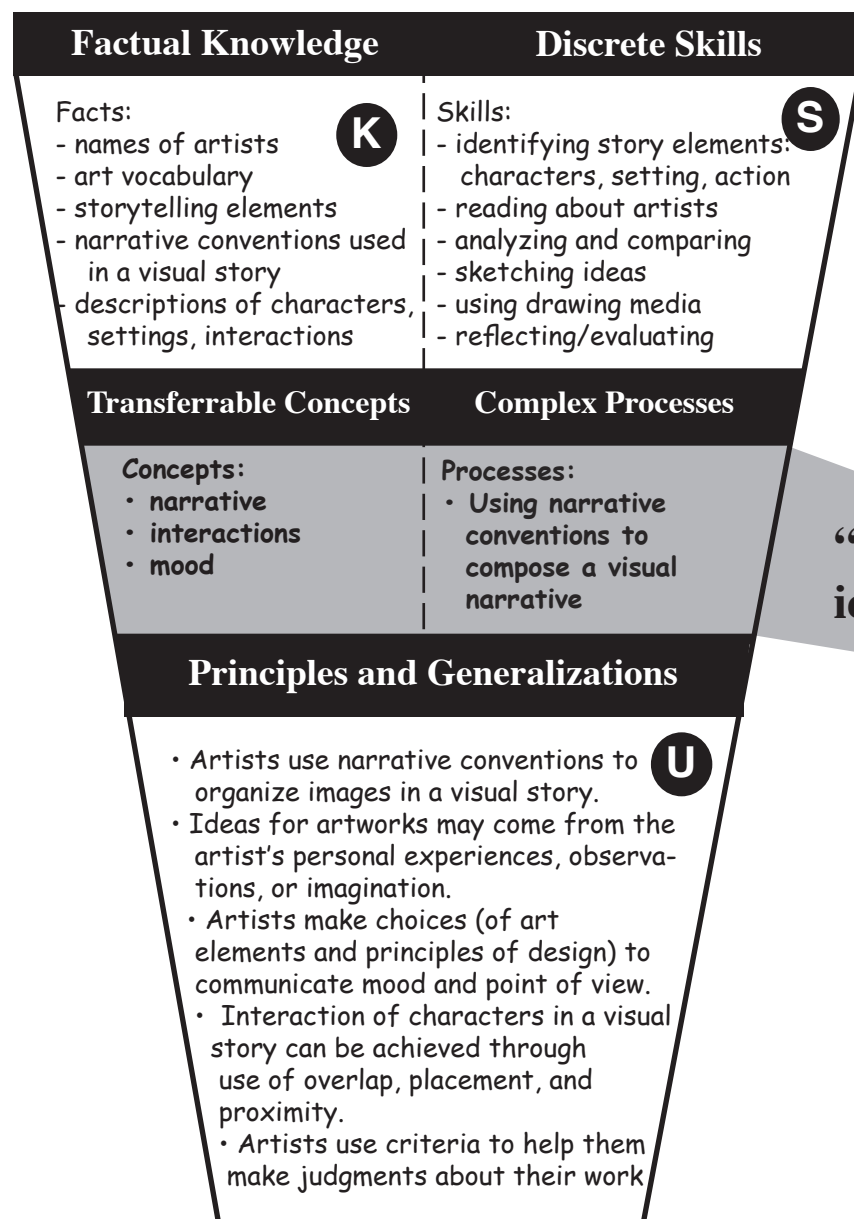
## Structure of Knowledge –

High School Unit: Transforming Space: The Ribbon Drawing



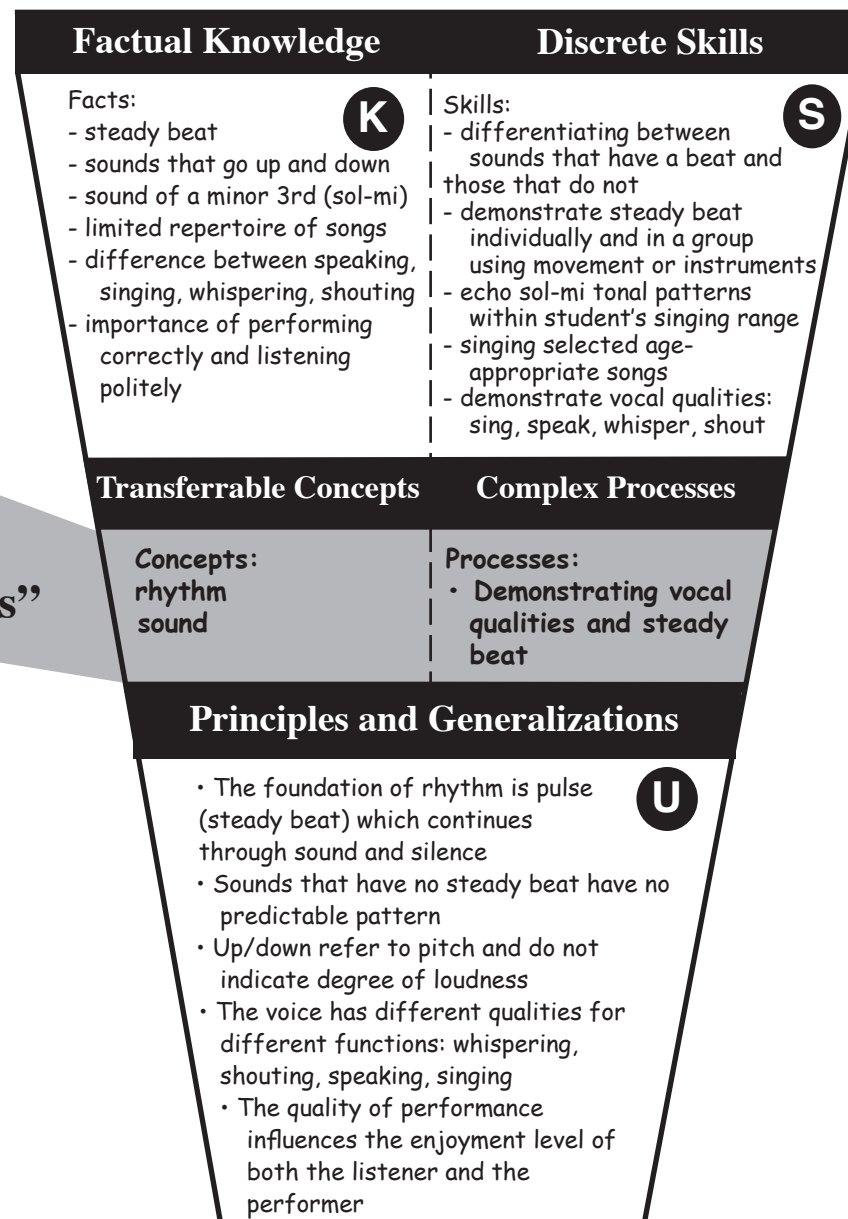
## Structure of Knowledge –

Gr. 3 Unit: Narratives-Stories of Real and Fanciful Animals



## Structure of Knowledge –

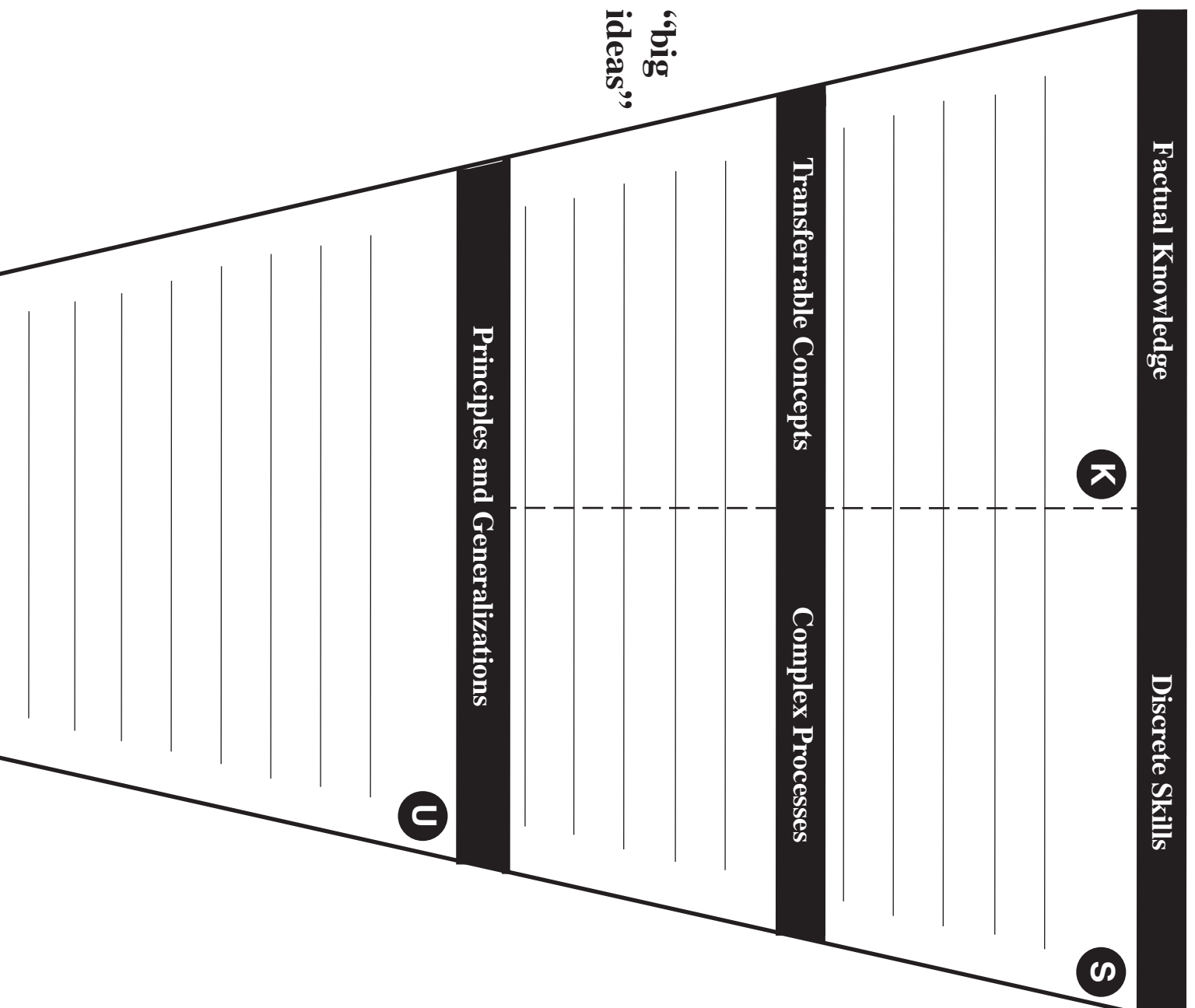
Gr. 1 Unit: General Music: Laying the Foundation



“big ideas”

**Topic:**

\_\_\_\_\_





## A Big Idea...

*provides a “conceptual lens” for prioritizing content.*

A big idea refers to core concepts, principles, theories, processes, etc. that should serve as the focal point of curricula, instruction, and assessment. Big ideas reflect expert understanding and anchor the discourse, inquiries, discoveries, and arguments in a field of study. They provide a basis for setting curriculum priorities to focus on the most meaningful content.

*serves as an organizer for connecting important facts, skills, and actions.*

Big ideas function as the “conceptual velcro” for a topic of study. They connect discrete knowledge and skills to a larger intellectual frame, and provide a bridge for linking specific facts and skills. A focus on these larger ideas helps students to see the purpose and relevance of content.

*transfers to other contexts.*

Discrete facts do not transfer. Big ideas are powerful because they embody transferrable ideas, applicable to other topics, inquiries, contexts, issues and problems. Since we can never “cover” all of the knowledge on a given topic, a focus on the big ideas helps to manage information overload. They provide the conceptual “throughlines” that anchor a coherent curriculum.

*manifests itself in various ways within disciplines.*

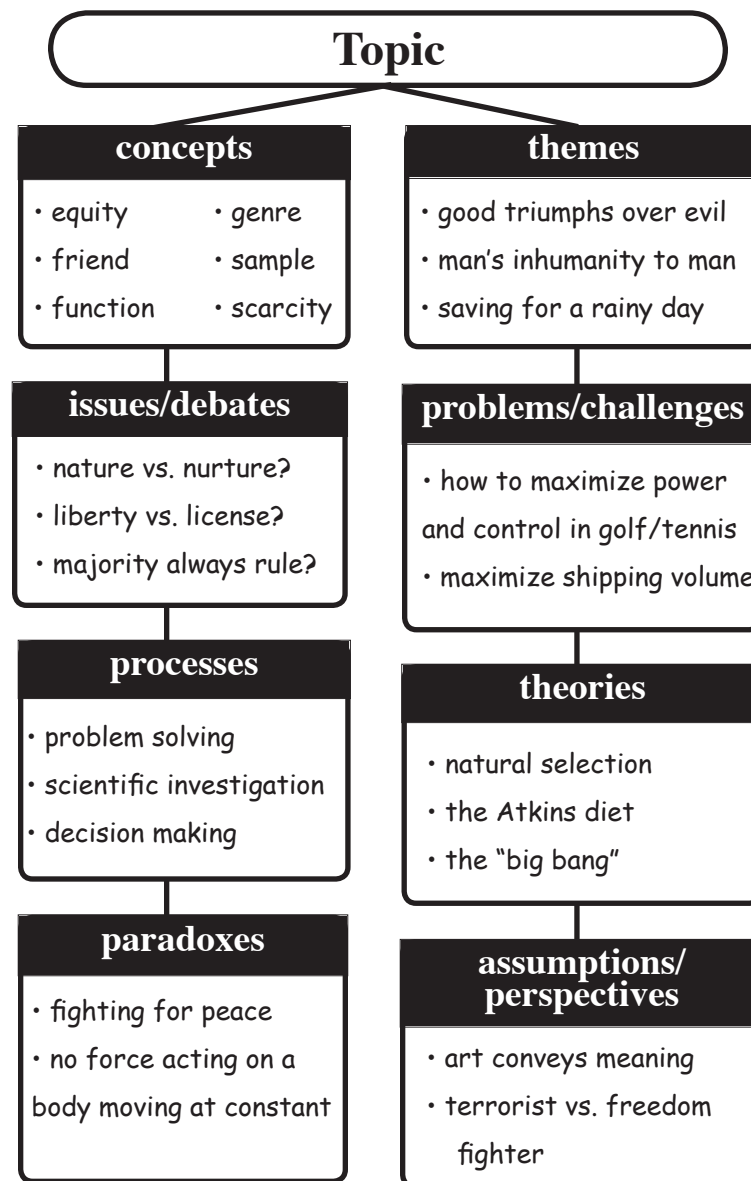
Big ideas are typically revealed through one or more of the following forms: a core **concept** (e.g., *adaptation*), a focusing **theme** (e.g., *man’s inhumanity to man*), an on-going **issue debate** (e.g., *conservative vs. liberal*), a puzzling **paradox** (e.g., *poverty amidst plenty*), an important **process** (e.g., *writing process*), an authentic **problem** or persistent **challenge** (e.g., *illiteracy, voter apathy*), an illuminating **theory** (e.g., *Manifest Destiny*), an underlying **assumption** (e.g., *the markets are rational*), or differing **perspectives** (e.g., *terrorist vs. freedom fighter*). Additional examples of these big idea categories are provided on the next several pages.

*requires “uncoverage” since it is an abstraction.*

A big idea is inherently abstract. It’s meaning is not always obvious to students, and simply “cover-ing” it (i.e., the teacher or textbook defining it) will not insure student understanding. “Coverage” is unlikely to cause genuine insight -- understanding must be earned. Thus, the idea must be “uncovered”; i.e., its meaning discovered, constructed or inferred by the learners, with the aid of the teacher and well-designed learning experiences.

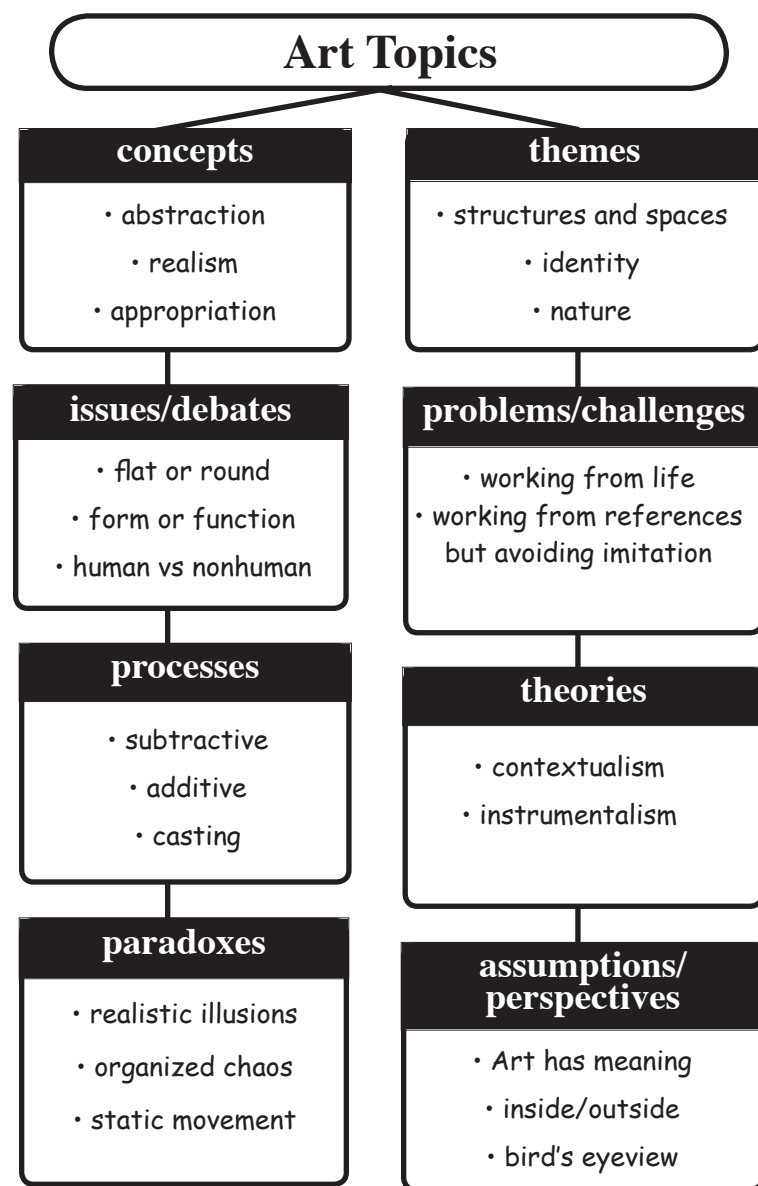
## “Big Ideas”

“Big ideas” typically manifest themselves in one or more of the following forms:



## From Topics to Big Ideas

(example)



## Concepts (transferrable “big ideas”)

examples

- |  |   |   |
|--|---|---|
| <input type="checkbox"/> abstraction           | <input type="checkbox"/> fairness               | <input type="checkbox"/> protest        |
| <input type="checkbox"/> abundance/scarcity    | <input type="checkbox"/> fantasy and reality    | <input type="checkbox"/> realism        |
| <input type="checkbox"/> acceptance/rejection  | <input type="checkbox"/> form and function      | <input type="checkbox"/> repetition     |
| <input type="checkbox"/> adaptation            | <input type="checkbox"/> friendship             | <input type="checkbox"/> rhythm         |
| <input type="checkbox"/> aging/maturity        | <input type="checkbox"/> harmony                | <input type="checkbox"/> space          |
| <input type="checkbox"/> alienation/loneliness | <input type="checkbox"/> honor                  | <input type="checkbox"/> structures     |
| <input type="checkbox"/> balance               | <input type="checkbox"/> humor                  | <input type="checkbox"/> survival       |
| <input type="checkbox"/> change/continuity     | <input type="checkbox"/> human condition        | <input type="checkbox"/> symbol         |
| <input type="checkbox"/> challenge             | <input type="checkbox"/> identity               | <input type="checkbox"/> systems        |
| <input type="checkbox"/> character             | <input type="checkbox"/> interdependence        | <input type="checkbox"/> technology     |
| <input type="checkbox"/> community (ies)       | <input type="checkbox"/> interactions           | <input type="checkbox"/> time           |
| <input type="checkbox"/> connections           | <input type="checkbox"/> justice                | <input type="checkbox"/> texture        |
| <input type="checkbox"/> conflict              | <input type="checkbox"/> juxtaposition          | <input type="checkbox"/> transformation |
| <input type="checkbox"/> cooperation           | <input type="checkbox"/> liberty                | <input type="checkbox"/> tyranny        |
| <input type="checkbox"/> correlation           | <input type="checkbox"/> line                   | <input type="checkbox"/> wealth         |
| <input type="checkbox"/> courage               | <input type="checkbox"/> loyalty                | <input type="checkbox"/> other:         |
| <input type="checkbox"/> creativity            | <input type="checkbox"/> materialism            | _____                                   |
| <input type="checkbox"/> culture               | <input type="checkbox"/> migration              | _____                                   |
| <input type="checkbox"/> cycles                | <input type="checkbox"/> mood                   | _____                                   |
| <input type="checkbox"/> defense/protection    | <input type="checkbox"/> narrative              | _____                                   |
| <input type="checkbox"/> democracy             | <input type="checkbox"/> nature                 | _____                                   |
| <input type="checkbox"/> discovery             | <input type="checkbox"/> order                  | _____                                   |
| <input type="checkbox"/> diversity             | <input type="checkbox"/> paradox                | _____                                   |
| <input type="checkbox"/> ecology               | <input type="checkbox"/> patterns               | _____                                   |
| <input type="checkbox"/> environments          | <input type="checkbox"/> perspective            | _____                                   |
| <input type="checkbox"/> evolution             | <input type="checkbox"/> place                  | _____                                   |
| <input type="checkbox"/> equilibrium           | <input type="checkbox"/> power                  | _____                                   |
| <input type="checkbox"/> exploration           | <input type="checkbox"/> production/consumption | _____                                   |

# From Topics to Big Ideas

Given the topic of your unit, brainstorm possible “big ideas” using the following categories:

Topic:

<b>concepts</b>	<b>themes</b>
<b>issues/debates</b>	<b>problems/challenges</b>
<b>processes</b>	<b>theories</b>
<b>paradoxes</b>	<b>assumptions/perspectives</b>

# Concept Attainment – Essential Questions

Part 1 - Examine the following examples and non-examples to determine the common characteristics of Essential Questions. List these in the box below.

## Essential Questions

1. What can artworks tell us about a society?
2. Where do artists get their ideas?
3. In what ways can the medium influence the message?
4. What influences artistic expression?
5. How do artists convey meaning in artworks?
6. How do artists tell stories with images?

## Not Essential Questions

7. What are the art elements and principles of design?
8. What is "foreshortening"? How do artists create the illusion of "foreshortening"?
9. When did the Romantic period take place?
10. How is cross-hatching with a pen similar to shading with a pencil?
11. What are the laws of perspective?
12. What are the procedures for creating a relief print?

## List common characteristics of the Essential Questions:

Part 2 - Use your list of characteristics as criteria to determine which of the following are Essential Questions. Check "yes" or "no" after each example.

- |   | YES                      | NO                       |
|---|--------------------------|--------------------------|
| 13. Is copying existing art ever appropriate?                               | <input type="checkbox"/> | <input type="checkbox"/> |
| 14. What was the Renaissance and how did it affect artists?                 | <input type="checkbox"/> | <input type="checkbox"/> |
| 15. How does design impact our lives?                                       | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. What color mixing techniques will create value and an illusion of form? | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. What is the difference between 2-D and 3-D art?                         | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. Were the people who made cave drawings artists?                         | <input type="checkbox"/> | <input type="checkbox"/> |

## Refine your list of key characteristics of Essential Questions:

## Essential Questions



*have no simple “right” answer - they are meant to cause genuine and relevant inquiry into big ideas and core content.*

Essential Questions serve as doorways into focused yet lively inquiry and research. They should *uncover* rather than cover (up) the subject’s controversies, puzzles, and perspectives. They are intended to result in conclusions drawn by the learner, not recited facts. *Does art reflect culture or help shape it? Can we look but not see? Why do “seers” see what the rest of us don’t? Does the artist see more clearly or look elsewhere?* They reflect the most historically important issues, problems and debates in a field of study.

*are designed to provoke deep thought, lively discussion, sustained inquiry, and more questions.*

Essential Questions work best when they are designed and edited to be thought-provoking to students, engaging them in sustained, focused inquiries which culminate in important performance. Such questions often involve the counter-intuitive, the visceral, the whimsical, the controversial, the provocative. *Is the Internet dangerous for kids? Are censorship and democracy compatible? Does food that is good for you have to taste bad? Why write?* Students develop and deepen their understanding of important ideas as they explore these questions.

*require students to consider alternatives, support their ideas, and justify their responses.*

Essential Questions are asked not so much to point to the right answer(s) but to signal to the student the need to worry about the process used to obtain an answer. Thus, they need to justify their thinking and support their response. By examining such questions, students are engaged in thinking like an expert (i.e., “doing” the subject). *Is history inevitably biased? What is a proof? Nature or nurture?*

*spark meaningful connections with prior learning and personal experience.*

Thought-provoking essential questions suggest helpful connections with prior academic learning and relevant personal experience. They lead to greater meaning of schoolwork. For example: *In nature, do only the strong survive? What do we mean by “strong?” Are insects strong (since they are survivors)?, What does it mean to be psychologically strong? Are you, are we strong? In what ways yes and it what ways no?*

*naturally recur, creating opportunities for transfer to other situations and*

The same important questions get asked and re-asked throughout one’s learning and in the history of the field. They lead to other important questions within, and sometimes across, subject boundaries. For example: *What makes a great book great? Are the Harry Potter novels great books?* can be productively examined and re-examined by first graders as well as college students. Over time, student responses become more sophisticated, nuanced, well-reasoned and supported as their understandings deepen.

## Types of Questions

### Overarching Questions -

These questions point beyond the particulars of a unit to the larger, transferable “big ideas” and enduring understandings. Practically speaking, the specific topics, events, or texts of the unit are typically not mentioned in the framing of overarching questions. For example: *Is science fiction great literature?* is an overarching question for any unit on a specific text such as *Stranger in a Strange Land*

### Topical Questions -

are subject- and topic-specific. Topical questions frame a unit of study. They guide the exploration of “big ideas” and processes within particular subjects. For example: *What aspects of Stranger in a Strange Land are plausible?* guide inquiry within a specific literature unit. This unit question links to the overarching question, *How “true” is a fictional story?* addressed within other English/Language Arts units.

### examples

#### Art

- In what ways does art reflect culture as well as shape it?
- How does art reflect the myths, values, and beliefs of different cultures?

#### unit on masks

- What do masks and their use reveal about the culture?
- How do masks reflect the symbols and beliefs of different cultures?

#### Music

- What makes sound, music?
- What influences people to create music?

#### unit on rhythm

- What makes a song a song?
- How does rhythm affect us?

#### Art

- How does form affect function?
- How does function affect form?

#### unit on clay ocarinas

- How will design choices affect the sound and function of an ocarina?

#### Music

- When does playing an instrument move from mere repetition or imitation to creative and artful performance?

#### unit on concert performance

- What elements are essential for a performance to be considered musical?
- How does technique affect performance?



# Drafting Essential Questions



## Visual & Performing Arts

Use the spaces below to edit or adapt these questions, or to generate new ones.

<p>What is art?</p> <p>Where can we find art?</p> <p>Why and how do people create art?</p> <p>What makes art "great"?</p> <p>How does art communicate?</p>	
<p>How does art reflect as well as shape culture?</p> <p>What can artworks tell us about a society?</p> <p>What can we learn from studying the art of others?</p> <p>How and why do artists from different eras explore and express similar themes?</p>	
<p>What is the artistic process?</p> <p>What factors influence artistic expression?</p> <p>How/where do artists get their ideas?</p> <p>How do artists express their ideas?</p> <p>What does the design of art say about its creator?</p> <p>How do you know when the creative process is complete?</p>	
<p>How can we "read" and understand a work of art?</p> <p>Who determines the meaning of art?</p> <p>Does art have a "message"? How would we know?</p> <p>Should art have a message?</p> <p>Is one picture worth a thousand words?</p>	
<p>How is feeling or mood conveyed ...musically? ...visually? ...through movement?</p> <p>In what ways have technological changes influenced artistic expression?</p> <p>Is the "medium the message"?</p> <p>Are some media better than others (e.g. for communicating particular ideas or emotions)?</p>	
<p>Do artists have a responsibility to their audiences? ...to society?</p> <p>Should we ever "censor" artistic expression?</p> <p>Should aesthetics supercede function?</p> <p>Is art more important than utility?</p> <p>What if we didn't have the arts in our world?</p>	

# Framing Understandings



**Part 1**—Examine the following examples and non-examples to determine the common characteristics of an effectively framed understanding. List these in the box below.

## Enduring Understandings

*The student will understand that...*

1. Artists of different cultures, times, and places have used symbols to express societal values and beliefs.
2. Knowledge of a variety of tools and materials provides a basis for generating new ways of expression.
3. Ideas for artworks may come from observations, imagination, personal experiences, other artists, and art itself.
4. Humor and surprise are often used to emphasize ideas in creative expression.
5. The availability of materials or the intended purpose of an artwork may influence the design

## Not Enduring Understandings

6. Tints, tones, and shades of color may be made by mixing white, gray or black with a hue.
7. How to make a perspective drawing
8. Straight, curved, zig-zag, curled, and segmented lines
9. Line, color, shape, form, and texture are the art elements..
10. Three-dimensional object = object in the round
11. Art is everywhere

### List common characteristics of the “yes” examples:

**Part 2**—Use your list of characteristics as criteria to determine which of the following examples are effectively framed as enduring understandings. Check “yes” or “no” after each example.

**YES NO**

12. Organizing a composition by using design principles  
☐ ☐
13. Artists use observation and analysis to determine proportion and relationships among objects in space  
☐ ☐
14. Artists use the colors of the color wheel: primary, secondary, and tertiary colors.  
☐ ☐
15. Criteria for assessing works of art may be derived by analyzing the literal, visual, expressive, contextual, and instrumental qualities of a work  
☐ ☐
16. Repetition of art elements may create harmony, rhythm, and movement  
☐ ☐

## Enduring Understandings...

U

*involve the “big ideas” that give meaning and importance to facts*

Enduring understandings are made up of the concepts, principles, and theories that weave many facts into revealing and useful patterns. They involve the (few) organizing priority ideas that enable us to make sense of past lessons, to conduct current inquiry, and to create new knowledge.

*can transfer to other topics, fields, and adult life*

Such understandings “endure” in that they enable us to make vital and informative connections in our learning - as students and as adults. For example, the idea that “might does not make right” applies to both playground disputes and international diplomacy.

*are usually not obvious, often counter-intuitive, easily misunderstood*

An understanding is an inference, not a fact. It is an insight derived from inquiry. Key understandings in intellectual fields (e.g. in physics: *Objects remain in motion at a constant velocity if no force acts on them.*) often violate common sense and conventional wisdom. They are thus often prone to misunderstanding by students. They therefore cannot be “covered” - they must be “uncovered”.

*may provide a conceptual foundation for “basic” skills*

Though skill-based teaching in mathematics, foreign language, and physical education would seem to not deal with “understandings” in most units, all skills derive their value from the strategic principles that help us know when and how to use the skill. The understandings also justify the use of a skill (e.g. the student who can explain *why* you should use a “bent-arm” pull in swimming freestyle), and therefore enable the student to extend the use of the skill to *new* situations (e.g. the use of “bent-arm” pull in backstroke).

*are deliberately framed as generalizations - the “moral of the story”*

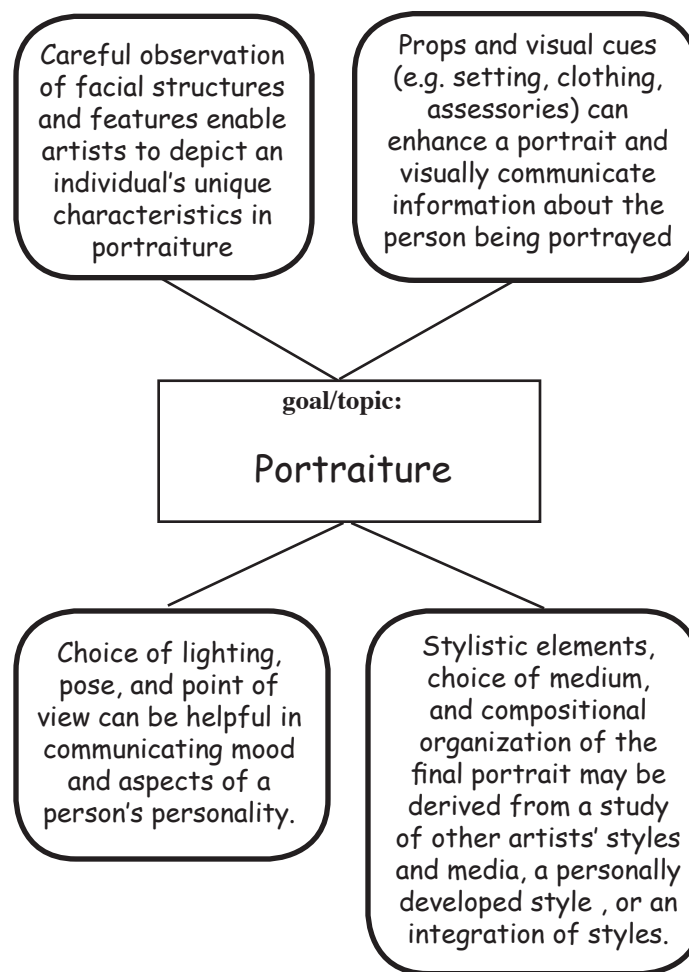
An understanding is a generalization derived from inquiry. It is the specific insight that should be inferred from study of the topic (not just the stating of the topic) – what we want the student leaving the study to realize. Note: the enduring understanding of a unit might be that there is no *single* agreed-upon understanding, or that people disagree about how the issues/facts/text should be understood.

## From Goals or Topics to Understandings:

U

(example)

Given the goals(s) or topic(s) of a unit, the web organizer below illustrates brainstormed ideas of possible understandings for a portrait unit.



## Tips on Framing Understandings

U

**Frame the desired understanding as a full-sentence generalization in response to the phrase, “Students will understand that...”**

State *specifically* what it is about the topic that students are expected to grasp. Many curricular frameworks, content standards documents, and teacher objectives make the mistake of framing “understandings” as a topic (e.g., *Students will understand the water cycle.*) or skill (e.g., *Students will understand how to multiply.*).

We recommend that you summarize the *particular* understanding(s) you are after, being as specific as possible about the insights that should result from exploring the topic (e.g., *Data analysis and graphic displays often reveal helpful patterns and enable prediction.*).

A practical way to accomplish this is to frame the understanding(s) in response to the stem: “the students will understand **that**...” (e.g., *The Civil War was fought initially over states rights issues and regional economic politics, not just the morality of slavery.*). This approach helps to clarify the desired generalizations that we want students to come to understand, while avoiding the problems of stating the understanding in terms of a topic or skill.

Another way to think about it: If your unit topic is a “story”, then what is (are) the moral(s) of your story? By stating the understanding as a “moral of the story,” designers move beyond topics to clarify the complete understanding they seek. For example, in a unit on animal adaptation, one of the “morals” can be stated as, *Living organisms have developed adaptive mechanisms to enable them to survive harsh or changing environments.*

**Beware of stating an understanding as a truism or vague generality.**

Avoid truisms – statements that are true by definition (e.g., *Triangles have 3 sides*) or state the obvious (e.g., *Musicians work with sounds to create music*). Likewise, vague generalities (e.g., *America is a complex country* or *Writing involves many different elements*) are too global to provide useful and transferrable insights into important ideas. A practical tip: Check to see that your stated understandings do not end in an adjective (e.g., *Fractions are important*).

**Avoid the phrase, “Students will understand how to....”**

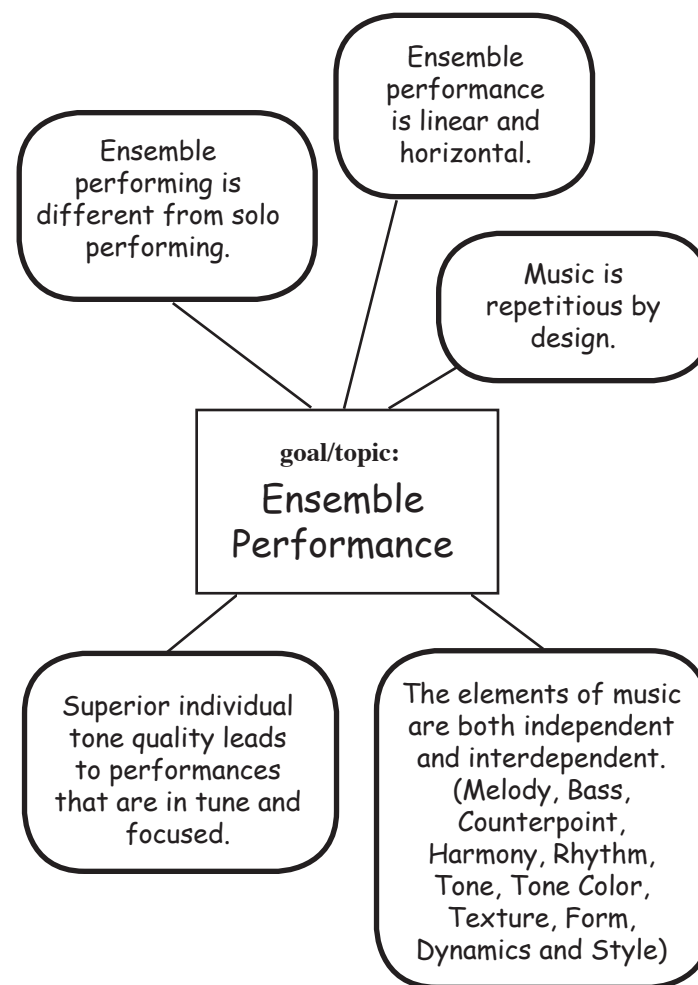
Such a statement is ambiguous. One meaning is that the student will develop certain skills. This kind of objective is best placed in **Box K** (Knowledge and Skill) on the design template. Another meaning of “understand how” implies that there are insights essential to wise use of the skill – e.g., knowing *why* something works or is useful. Those desired insights should be made explicit and framed as understandings in **Box U** of the template. A practical way to accomplish this is to specify “why?,” “how?” and “so what?” when identifying desired understandings in skill areas.

## From Goals or Topics to Understandings:

U

(example)

Given the goal(s) or topic(s) of a unit, the web organizer below illustrates brainstormed ideas of possible understandings for a unit on ensemble performance.

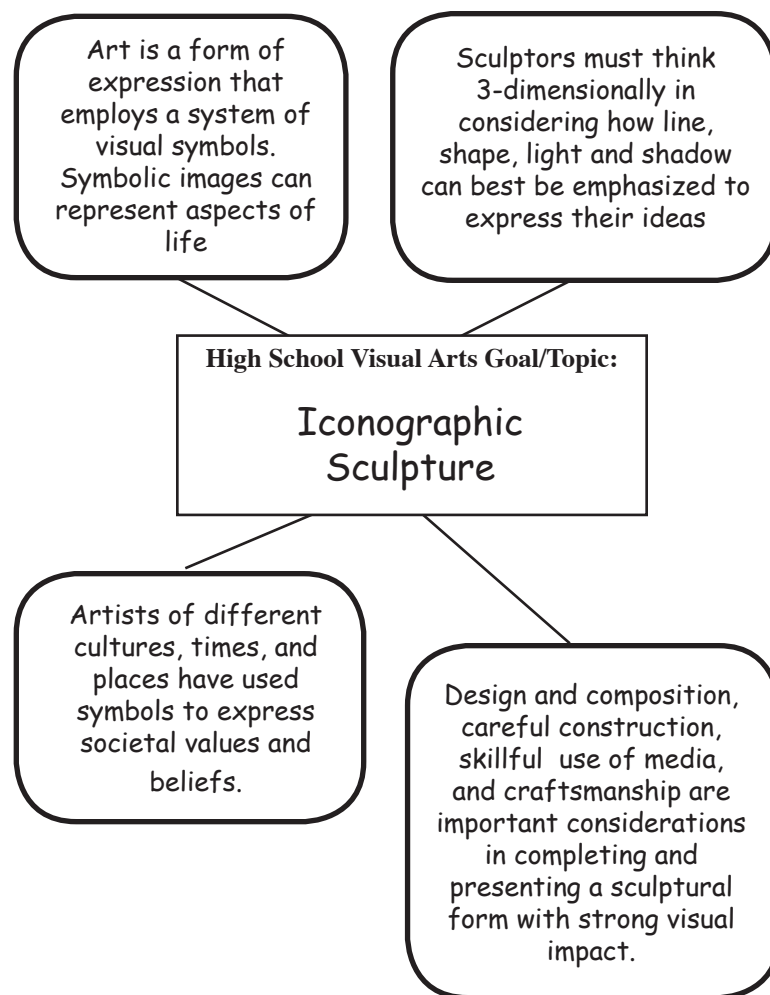


## From Goals or Topics to Understandings:

U

(example)

Given the goals(s) or topic(s) of a unit, the web organizer below illustrates brainstormed ideas of possible understandings for a sculpture unit.

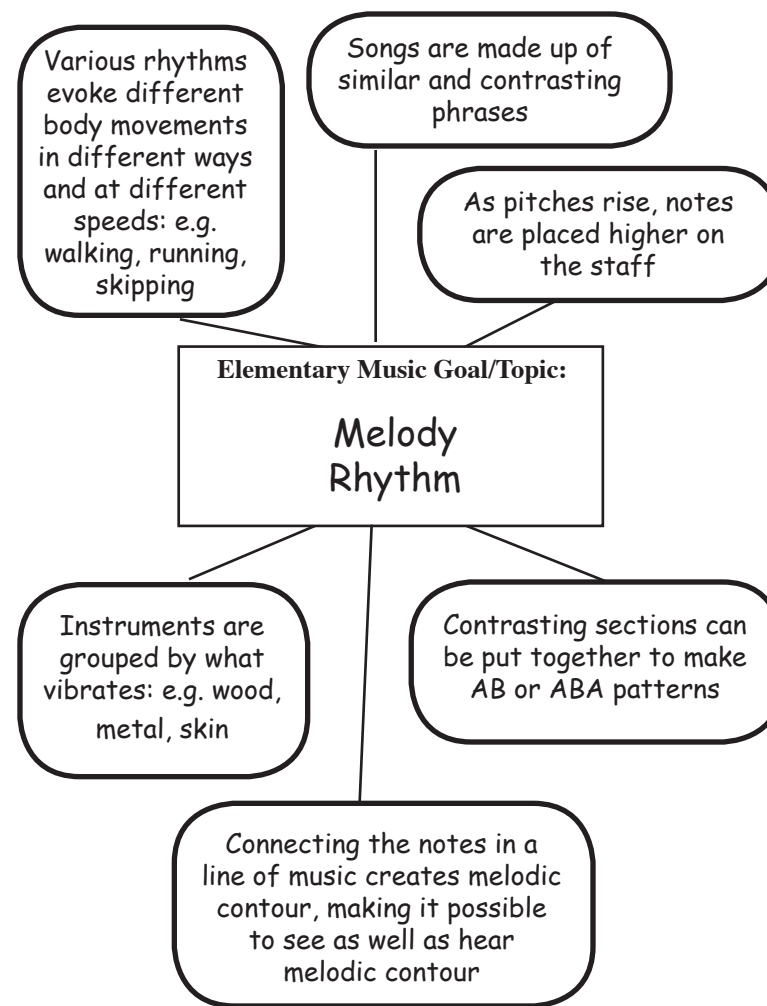


## From Goals or Topics to Understandings:

U

(example)

Given the goals(s) or topic(s) of a unit, the web organizer below illustrates brainstormed ideas of possible understandings for an introductory music unit.

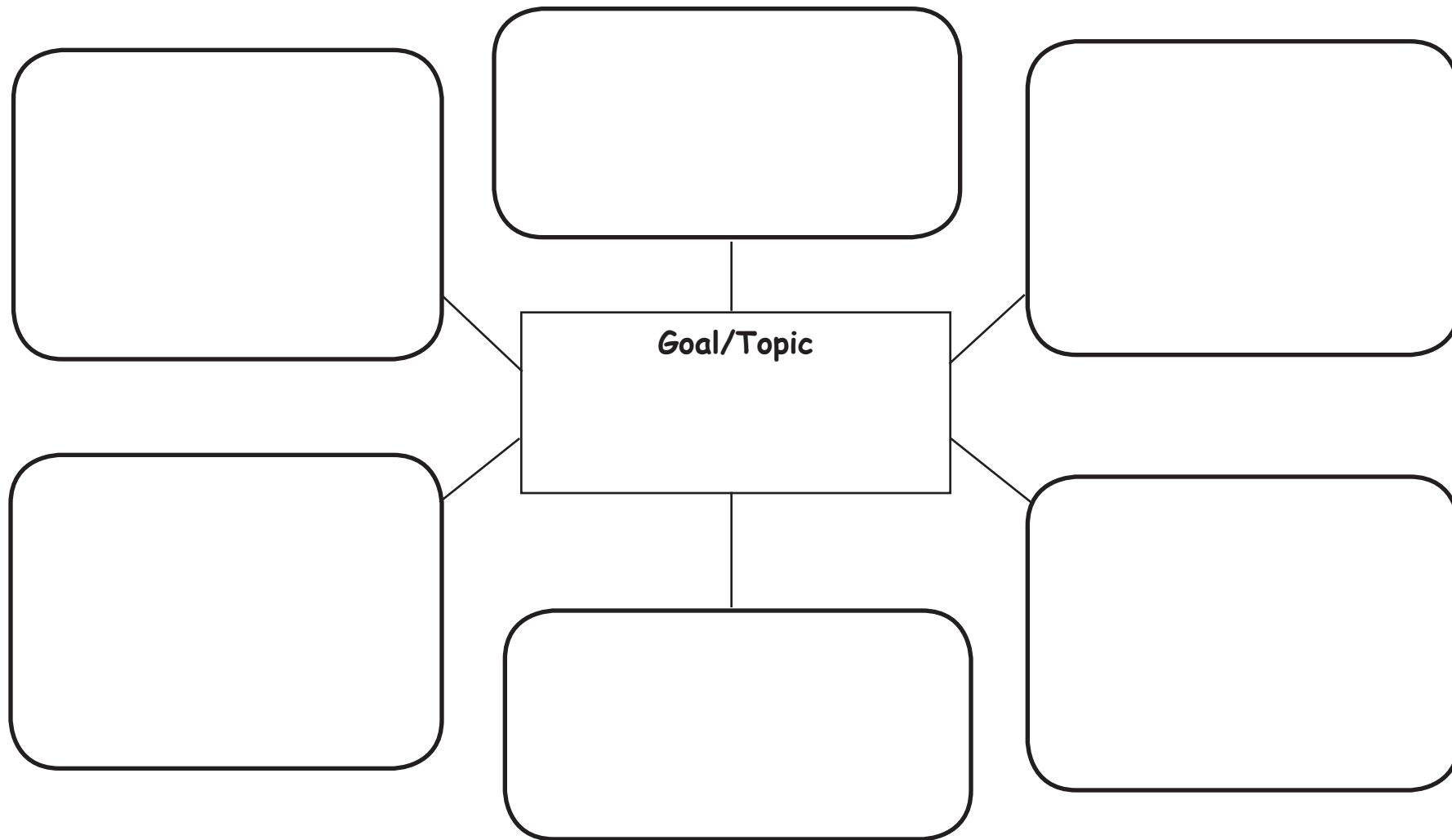




## From Goals or Topics to Understandings:



Given the goals(s) or topic(s) of a unit, the web organizer below can be used to brainstorm ideas of possible understandings for a unit.



## From Skills to Ideas to Understandings

It is commonly believed that teaching in the “skill” areas does not involve big ideas. But big ideas manifest themselves in a few important ways: as key concept(s) underlying the skill, as the purpose or intent of using the skill, as strategies or tactics, and as reasons why the skill works or is appropriate.



<sup>s</sup> <i>stated as a skill:</i>	<i>underlying big ideas:</i>	<i>specific generalizations to be understood:</i>	<b>U</b>
<ul style="list-style-type: none"><li>• observational drawing</li><li>• observational painting</li><li>• observational sculpting</li></ul>	<ul style="list-style-type: none"><li>• visual memory</li><li>• perceptual skill</li><li>• observing relationships of forms in space</li></ul>	<ul style="list-style-type: none"><li>• Consistent practice in drawing, painting, or sculpting from observation enables an artist to see relationships of objects in space, become aware of nuances in forms, and develop visual memory (ability to recall details from previously observed forms).</li><li>• Illusions of form on a 2-dimensional plane are more believable when they are accurately rendered from observation.</li></ul>	
<ul style="list-style-type: none"><li>• working with papier mache</li></ul>	<ul style="list-style-type: none"><li>• sturdy, well-built armature</li><li>• craftsmanship</li></ul>	<ul style="list-style-type: none"><li>• A well-constructed armature and careful layering of the paper undercoat is integral in crafting a papier mache sculpture that is sturdy and smooth.</li><li>• The underlying structure of a papier mache form will influence the appearance of the final piece.</li></ul>	

# From Skills to Ideas to Understandings

It is commonly believed that teaching in the “skill” areas does not involve big ideas. But big ideas manifest themselves in a few important ways: as key concept(s) underlying the skill, as the purpose or intent of using the skill, as strategies or tactics, and as reasons why the skill works or is appropriate.



<sup>S</sup> <i>stated as a skill:</i>	<i>underlying big ideas:</i>	<i>specific generalizations to be understood:</i> <b>U</b>
<ul style="list-style-type: none"><li>• using movement to show recognition of section changes in music</li></ul>	<ul style="list-style-type: none"><li>• tempo and style change</li></ul>	<ul style="list-style-type: none"><li>• Various tempo and musical styles invite the body to move in different ways and at different speeds: e.g. walking, running, skipping</li></ul>
<ul style="list-style-type: none"><li>• reading, writing, and performing rhythms using half, quarter, eighths notes and quarter rests and half rests</li></ul>	<ul style="list-style-type: none"><li>• music literacy</li></ul>	<ul style="list-style-type: none"><li>• Knowing how to read music opens the door to life-long musical pleasure both as listener and performer</li></ul>

## Essential Questions

(examples)

### Aesthetics: Perceiving and Responding

- When is sound, music?
- How do ideas, situations, and the environment influence our aesthetic responses?
- What factors influence the development of a personal aesthetic?
- How is the aesthetic of different cultures reflected in art forms?
- How can one experience and understand dance/music/theatre/art?
- How does a viewer's personal experience affect their response to art?
- How is design expressed in the natural and human-made environment?

### Historical, Cultural, Social Context

- What role do the fine arts play in our lives? Does art have a purpose?
- How do the fine arts relate to history and culture?
- How are the fine arts influenced by cultural/societal factors?
- How are the values, beliefs, and customs of a society communicated?
- How does history, culture, and social context affect how the arts are valued?
- How do the fine arts impact one's life?
- How are humans connected through the fine arts?
- What does the type of art we prefer say about our personalities?

### Creative Expression and Production

- How and why do we dance, perform theatrically or make music and art?
- Where do dancers/musicians/playwrights/artists get their ideas?
- How does the concept of quality relate to musical performance?
- How do skill and craftsmanship effect art expressions and performance?
- What makes a form of communication effective?
- How do tools, media, and techniques influence art trends and styles?
- What is the artistic process?
- Can music or pictures tell stories?
- How do artists develop creative solutions to art problems?
- Why do artists select one medium over another?

### Aesthetic Criticism

- How do individuals develop and use criteria to assess works of art?
- How is value assigned to art? What criteria do people use to assign value to art?
- Does the value of art change over time?
- How do humans understand and express themselves through the arts?
- What makes us prefer certain types of dance/music/theatre/art over others?

## Enduring Understandings

(examples)

### Aesthetics: Perceiving and Responding

- Music evokes emotional response
- Music has its own vocabulary
- Art is a universal symbol system that transcends language barriers
- Art encourages an awareness and appreciation of beauty and design
- Art elicits personal meaning and emotional responses
- Multiple aesthetic theories leave art open to interpretation

### Historical, Cultural, Social Context

- The fine arts have power to influence ideas, meanings, perceptions, culture.
- The fine arts are a reflection of time, place, culture and environment
- The fine arts preserve and depict history in ways words cannot
- Historical movements in the fine arts often reflect a break from convention
- Dancers, musicians, playwrights, visual artists explore universal themes in similar and different ways
- Style is a way of distinguishing the work of one artist from others and the work of a group of artists from other groups

### Creative Expression and Performing

- Compositions are a communication of emotions
- Compositions are written with a purpose that may be self-selected or imposed
- Art may be created solely to fulfill a need to create, serve a ceremonial, functional or decorative purpose, solve a design problem, or communicate personal ideas
- An artist's ideas and inspiration are a blend of observations, experiences and influences
- Available tools, techniques and resources influence artistic expression.
- Artists use a variety of techniques and processes to manipulate media to achieve desired effects.
- Artists continually reflect and evaluate their decisions during the creative process
- The process of creating can be as or more meaningful to the artist as the final product
- The process of creating art requires critical and creative problem solving

### Aesthetic Criticism

- The critical process of observing, describing, analyzing, interpreting and evaluating leads to informed judgments regarding the relative merits of artworks.
- Timeless works of dance/music/theatre/visual art are deemed important for a number and variety of reasons
- The process of evaluation is both subjective and objective
- Reflection, assessment and refinement are key steps in the process of creating art

# Knowledge and Skills

(examples)

## Knowledge

*What we want students to know:*

- vocabulary
- terminology
- definitions
- key factual information
- formulas
- critical details
- important events and people
- sequence/timelines

## Skills

*What we want students to be able to do:*

- basic skills - e.g., decoding, arithmetic computation
- communication skills - e.g., listening, speaking, writing
- thinking skills - e.g., compare, infer, analyze, interpret
- research/inquiry/investigation skills
- study skills - e.g., SQ3R, notetaking
- interpersonal, group skills

*Students will know...*

☐ \_\_\_\_\_

\_\_\_\_\_

☐ \_\_\_\_\_

\_\_\_\_\_

☐ \_\_\_\_\_

\_\_\_\_\_

☐ \_\_\_\_\_

\_\_\_\_\_

☐ \_\_\_\_\_

\_\_\_\_\_

☐ \_\_\_\_\_

*Students will be able to...*

☐ \_\_\_\_\_

\_\_\_\_\_

☐ \_\_\_\_\_

\_\_\_\_\_

☐ \_\_\_\_\_

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☐ \_\_\_\_\_

\_\_\_\_\_

☐ \_\_\_\_\_



# Design Checklist – Stage 1

## *Established Goals*

**G**

1. \_\_\_\_\_ Only those goals or content standards that are directly relevant to the unit and assessed in Stage 2 are listed.

## *Understandings*

**U**

2. \_\_\_\_\_ The understandings derive from and/or are aligned with appropriate goals (e.g., content standard/s or curriculum objectives).
3. \_\_\_\_\_ The understandings are both overarching (to promote transfer of “big ideas”) and topical (specific enough to focus teaching, learning, and assessment).
4. \_\_\_\_\_ The understandings are framed as full-sentence generalizations in response to the stem: “the students will understand that...”
5. \_\_\_\_\_ The understandings are not obvious or true by definition (i.e, factual knowledge). They need to be “uncovered” (rather than merely stated) in order for students to come to understand them.

## *Essential Questions*

**Q**

6. \_\_\_\_\_ Overarching essential questions clarify the big ideas and connect to other topics/ contexts, while topical essential questions frame and guide inquiry into the topic.
7. \_\_\_\_\_ The essential questions are thought-provoking and arguable, rather than “leading” questions that point to the facts.
8. \_\_\_\_\_ As needed, the essential questions are framed in appropriate “kid-language” to make them accessible to students.

## *Knowledge, Skills*

**K S**

9. \_\_\_\_\_ Key knowledge and skill, needed to meet the standards and enable the desired understandings, is highlighted.

## Backward Design: Stage 2

### Stage 1: Desired Results

### Stage 2: Evidence

- T** Performance Task(s) and Rubrics **R**
- OE** Other Evidence
- SA** Self-Assessment

### Stage 3: Learning Plan

**DESIGN STANDARDS for STAGE 2** – *To what extent do the assessments provide:*  
**valid, reliable and sufficient measures of the desired results?**

*Consider: Are ...*

- students asked to exhibit their understanding through “authentic” performance tasks?
- appropriate criterion-based rubrics used to judge student products and performances?
- a variety of appropriate assessment formats employed to gather additional evidence of learning?
- students encouraged to self-assess?

## Stage 2: Evidence

In Stage 2 we consider the assessment evidence needed to determine the extent to which students have achieved the desired results in Stage 1.

In **Box T** we identify the **Performance Task(s)** and **Rubrics (R)** which will anchor the unit by providing evidence of student understanding.

All **Other Evidence** (e.g. diagnostic/formative assessments, quizzes, tests, observations, prompted writing and speaking, etc.) goes in **Box OE**.

In **Box SA** we specify any student **Self-Assessments** which will be included.

The goal in Stage 2 is to obtain valid, reliable, credible, and useful evidence. The key mantra is: *Think like an assessor, not an activity designer*. There should be a tight alignment between the desired results we seek and the evidence we plan to collect.

## Alignment: The Logic of “Backward Design”

(What do the Understandings imply for assessment?)

Stage 1	Stage 2	Stage 2
<i>If the desired result is for learners to...</i>	<i>then, you need evidence of the student's ability to...</i>	<i>so, the assessments need to include some things like...</i>
<p><i>understand that:</i> <b>U</b></p> <ul style="list-style-type: none"> <li>• The foundation of rhythm is pulse (steady beat) which continues through sound and silence</li> <li>• Sounds that have no steady beat have no predictable pattern</li> <li>• The quality of a performance influences the enjoyment level of both the listener and the performer</li> </ul> <p><i>and thoughtfully consider the question(s)...</i> <b>Q</b></p> <ul style="list-style-type: none"> <li>• How does steady beat look and feel?</li> <li>• What is the difference between speaking and singing?</li> </ul>	<p><u>EXPLAIN:</u> What must students be able to explain, justify, support, or answer about their work for us to infer genuine understanding?</p> <p>How can we “test” their ideas and applications to find out if they really understand what they have said/done?</p> <p><u>APPLY:</u> What applications would enable us to infer student understanding of what they have learned?</p> <p>What kinds of performance(s) and/or product(s), if done well, would provide valid ways of distinguishing between understanding and mere recall?</p>	<p><b>T</b> <b>OE</b></p> <ul style="list-style-type: none"> <li>• Differentiate between sounds that have a beat and those that do not</li> <li>• Draw the pulse (steady beat) while speaking or singing</li> <li>• Express an opinion about the quality of performance</li> <li>• Demonstrate steady beat (pulse) individually and in a group using movement or instruments</li> <li>• Demonstrate vocal qualities: sing, speak, whisper, shout and sing selected age-appropriate songs</li> </ul>

## Alignment: The Logic of “Backward Design”

(What do the Understandings imply for assessment?)

Stage 1	Stage 2	Stage 2
<i>If the desired result is for learners to...</i>	<i>then, you need evidence of the student's ability to...</i>	<i>so, the assessments need to include some things like...</i>
<p><b>understand that:</b> <b>U</b></p> <ul style="list-style-type: none"> <li>• Ideas for artworks may come from observations, imagination, personal experiences, other artists</li> <li>• Artists use narrative conventions to tell stories.</li> <li>• The art elements and principles of design can be organized and manipulated to create specific effects</li> </ul> <p><b>and thoughtfully consider the question(s)...</b> <b>Q</b></p> <ul style="list-style-type: none"> <li>• Where do artists get their ideas?</li> <li>• How do visual narratives communicate?</li> <li>• How are certain effects achieved in artwork?</li> <li>• What do artists consider when making decisions about their work?</li> </ul>	<p><b>APPLY:</b></p> <p>What applications would enable us to infer student understanding of what they have learned?</p> <p>What kinds of performance(s) and/or product(s), if done well, would provide valid ways of distinguishing between understanding and mere recall?</p> <p><b>EXPLAIN:</b></p> <p>What must students be able to explain, justify, support, or answer about their work for us to infer genuine understanding?</p> <p>How can we “test” their ideas and applications to find out if they really understand what they have said/done?</p>	<p><b>T</b> <b>OE</b></p> <ul style="list-style-type: none"> <li>• Create artworks that have a basis in something personally observed, imagined, or experienced or show the influence of an artist studied</li> <li>• Create artworks that are purposely planned to tell a story with story elements such as characters, setting, and action with selected art elements and principles of design that achieve the effect of a visual story</li> <li>• Explain the source of your idea and elaborate on why you chose this idea.</li> <li>• Explain how one can “read” a visual story. What should a person look for in reading a visual narrative?</li> <li>• Explain how artists might show action and the illusion of depth in a composition.</li> <li>• Reflect on the process of finishing your artwork:             <ul style="list-style-type: none"> <li>- why did you choose a particular subject</li> <li>- why did you choose certain materials?</li> <li>- why did you choose certain art elements and principles of design?</li> </ul> </li> </ul>

## Sources of Assessment Evidence: Self Assessment

**Directions:** Use the following scale to rate your “level of use” of each of the following assessment tools (at the classroom, school or district level). What do the survey results suggest? What patterns do you notice? Are you collecting appropriate evidence for *all* the desired results, or only those that are easiest to test and grade? Is an important learning goal “falling through the cracks” because it is not being assessed?

- 5 = Extensive Use**  
**4 = Frequent Use**  
**3 = General Use**  
**2 = Sporadic Use**  
**1 = Infrequent Use**  
**0 = No Evidence of Use**

- \_\_\_\_\_ 1. selected-response format (e.g., multiple-choice, true-false) quizzes and tests  
 \_\_\_\_\_ 2. written/oral responses to academic prompts (short-answer format)  
 \_\_\_\_\_ 3. performance assessment tasks, yielding:  
     \_\_\_\_\_ extended written products (e.g., essays, lab reports)  
     \_\_\_\_\_ visual products (e.g., Power Point show, mural)  
     \_\_\_\_\_ oral performances (e.g., oral report, foreign language dialogues)  
     \_\_\_\_\_ demonstrations (e.g., skill performance in physical education)  
 \_\_\_\_\_ 4. long-term, “authentic” projects (e.g., senior exhibition)  
 \_\_\_\_\_ 5. portfolios - collections of student work over time  
 \_\_\_\_\_ 6. reflective journals or learning logs  
 \_\_\_\_\_ 7. informal, on-going observations of students  
 \_\_\_\_\_ 8. formal observations of students using observable indicators or criterion list  
 \_\_\_\_\_ 9. student self-assessments  
 \_\_\_\_\_ 10. peer reviews and peer response groups  
 \_\_\_\_\_ 11. other: \_\_\_\_\_

## A Collection of Assessment Evidence

example

Narratives: Three Artists and their Visual Stories- grade 8

### Performance Tasks:

#### • Written Analysis of 3 Artworks - **T**

Students will analyze and compare artworks by Jacob Lawrence, Romare Bearden, and Faith Ringgold to identify characteristics of their style and ways they use narrative conventions to communicate visual stories

• **Personal Narrative Artwork**-Students will use information learned from their analysis to generate ideas for a personal narrative by planning a series of sketches, selecting one idea to enlarge and finalize in a medium (collage, mixed media, and/or paint) influenced by their study of selected artists. Students will prepare the final work for an exhibit.

### Other Evidence:

(e.g., tests, quizzes, prompts, work samples, observations, etc.)

#### • Sketches and Notes from readings and analysis **OE**

• Practice and experimentation with mixed media

• Teacher observations of planning process, use and care of materials, work habits, safety procedures

### Student Self-Assessment and Reflection:

1. self assess the process of working and planning
2. reflections and defense of choices made in completing the final work
3. self assess the finished artwork **SA**



## Constructing a Performance Task Scenario (G.R.A.S.P.S.)

Consider the following set of stem statements as you construct a scenario for a performance task. Refer to the previous idea sheets to help you brainstorm possible scenarios. (Note: These are idea starters. Resist the urge to fill in all of the blanks.)

### Goal :

- Your task is \_\_\_\_\_
- The goal is to \_\_\_\_\_
- The problem/challenge is \_\_\_\_\_
- The obstacle(s) to overcome is (are) \_\_\_\_\_

### Role:

- You are \_\_\_\_\_
- You have been asked to \_\_\_\_\_
- Your job is \_\_\_\_\_

### Audience:

- Your client(s) is (are) \_\_\_\_\_
- The target audience is \_\_\_\_\_
- You need to convince \_\_\_\_\_

### Situation:

- The context you find yourself in is \_\_\_\_\_
- The challenge involves dealing with \_\_\_\_\_

### Product/Performance and Purpose:

- You will create a \_\_\_\_\_ in order to \_\_\_\_\_
- You need to develop \_\_\_\_\_ so that \_\_\_\_\_

### Standards & Criteria for Success:

- Your performance needs to \_\_\_\_\_
- Your work will be judged by \_\_\_\_\_
- Your product must meet the following standards \_\_\_\_\_
- A successful result will \_\_\_\_\_

## Identifying Important Performance Qualities

**PART 1** – Individually, list the important qualities or traits for :

- ☐ \_\_\_\_\_
- ☐ \_\_\_\_\_
- ☐ \_\_\_\_\_
- ☐ \_\_\_\_\_
- ☐ \_\_\_\_\_
- ☐ \_\_\_\_\_
- ☐ \_\_\_\_\_

**PART 2** – With your group, agree to 4-6 of the most important traits.  
List them below.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_

## Possible STUDENT ROLES and AUDIENCES

**KEY: ROLES = R and AUDIENCES = A**

<input type="checkbox"/> actor	<input type="checkbox"/> firefighter	<input type="checkbox"/> reader
<input type="checkbox"/> advertiser	<input type="checkbox"/> forest ranger	<input type="checkbox"/> reporter
<input type="checkbox"/> artist	<input type="checkbox"/> friend	<input type="checkbox"/> researcher
<input type="checkbox"/> author	<input type="checkbox"/> geologist	<input type="checkbox"/> reviewer
<input type="checkbox"/> biographer	<input type="checkbox"/> government official	<input type="checkbox"/> sailor
<input type="checkbox"/> board member	<input type="checkbox"/> historian	<input type="checkbox"/> school official
<input type="checkbox"/> boss	<input type="checkbox"/> historical figure	<input type="checkbox"/> scientist
<input type="checkbox"/> boy/girl scout	<input type="checkbox"/> illustrator	<input type="checkbox"/> ship's captain
<input type="checkbox"/> businessperson	<input type="checkbox"/> intern	<input type="checkbox"/> social scientist
<input type="checkbox"/> candidate	<input type="checkbox"/> interviewer	<input type="checkbox"/> social worker
<input type="checkbox"/> carpenter	<input type="checkbox"/> inventor	<input type="checkbox"/> statistician
<input type="checkbox"/> cartoon character	<input type="checkbox"/> judge	<input type="checkbox"/> storyteller
<input type="checkbox"/> cartoonist	<input type="checkbox"/> jury	<input type="checkbox"/> student
<input type="checkbox"/> caterer	<input type="checkbox"/> lawyer	<input type="checkbox"/> taxi driver
<input type="checkbox"/> celebrity	<input type="checkbox"/> library patron	<input type="checkbox"/> teacher
<input type="checkbox"/> chairperson	<input type="checkbox"/> literary critic	<input type="checkbox"/> t.v. viewer
<input type="checkbox"/> chef	<input type="checkbox"/> lobbyist	<input type="checkbox"/> tour guide
<input type="checkbox"/> choreographer	<input type="checkbox"/> meteorologist	<input type="checkbox"/> trainer
<input type="checkbox"/> CEO	<input type="checkbox"/> museum director/	<input type="checkbox"/> travel agent
<input type="checkbox"/> coach	<input type="checkbox"/> curator	<input type="checkbox"/> traveler
<input type="checkbox"/> community members	<input type="checkbox"/> museum goer	<input type="checkbox"/> t.v./movie
<input type="checkbox"/> composer	<input type="checkbox"/> neighbor	<input type="checkbox"/> character
<input type="checkbox"/> clients/customer	<input type="checkbox"/> newscaster	<input type="checkbox"/> tutor
<input type="checkbox"/> construction worker	<input type="checkbox"/> novelist	<input type="checkbox"/> viewer
<input type="checkbox"/> dancer	<input type="checkbox"/> nutritionist	<input type="checkbox"/> visitor
<input type="checkbox"/> designer	<input type="checkbox"/> panelist	<input type="checkbox"/> website designer
<input type="checkbox"/> detective	<input type="checkbox"/> parent	<input type="checkbox"/> zoo keeper
<input type="checkbox"/> editor	<input type="checkbox"/> park ranger	
<input type="checkbox"/> elected official	<input type="checkbox"/> pen pal	
<input type="checkbox"/> embassy staff	<input type="checkbox"/> photographer	
<input type="checkbox"/> engineer	<input type="checkbox"/> pilot	
<input type="checkbox"/> expert (in _____)	<input type="checkbox"/> playwright	
<input type="checkbox"/> eye witness	<input type="checkbox"/> poet	
<input type="checkbox"/> family member	<input type="checkbox"/> policeman/woman	
<input type="checkbox"/> farmer	<input type="checkbox"/> pollster	
<input type="checkbox"/> filmmaker	<input type="checkbox"/> radio listener	

## Possible Products and Performances

What student **product(s)** and/or **performance(s)** will provide appropriate evidence of understanding and/or proficiency? The following lists offer possibilities. (Remember that student products and performances should be framed by an explicit purpose or goal and an identified audience.)

**Written**

- ☐ advertisement
- ☐ biography
- ☐ book report/review
- ☐ brochure
- ☐ collection
- ☐ crossword puzzle
- ☐ editorial
- ☐ essay
- ☐ experiment record
- ☐ historical fiction
- ☐ journal
- ☐ lab report
- ☐ letter
- ☐ log
- ☐ magazine article
- ☐ memo
- ☐ newscast
- ☐ newspaper article
- ☐ play
- ☐ poem
- ☐ position paper
- ☐ proposal
- ☐ research report
- ☐ script
- ☐ story
- ☐ test

**Oral**

- ☐ audiotape
- ☐ conversation
- ☐ debate
- ☐ discussion
- ☐ dramatization
- ☐ dramatic reading
- ☐ interview
- ☐ radio script
- ☐ oral presentation
- ☐ oral report
- ☐ poetry reading
- ☐ puppet show
- ☐ rap
- ☐ skit
- ☐ speech
- ☐ song
- ☐ teach a lesson

**Visual**

- ☐ advertisement
- ☐ banner
- ☐ cartoon
- ☐ collage
- ☐ computer graphic
- ☐ data display
- ☐ design
- ☐ diagram
- ☐ diorama
- ☐ display
- ☐ drawing
- ☐ filmstrip
- ☐ flyer
- ☐ game
- ☐ graph
- ☐ map
- ☐ model
- ☐ Power Point show
- ☐ photograph
- ☐ painting
- ☐ poster
- ☐ scrapbook
- ☐ sculpture
- ☐ slide show
- ☐ storyboard
- ☐ videotape
- ☐ web site

# Criteria & Rubric Ideas: An Analytic Rubric Frame

Understanding: \_\_\_\_\_

Specific Product/Performance: \_\_\_\_\_

traits scale				
weights →				
4				
3				
2				
1				

## Descriptive Terms for Differences in Degree

Use the following general terms to describe differences in degree when constructing a “first-time” scoring rubric with a 4-point scale. Once the rubric is applied, an analysis of student work will yield more precise descriptive language and/or a rubric with more gradations.

### Degrees of Understanding

- thorough/complete
- substantial
- partial/incomplete
- misunderstanding/  
serious misconceptions

### Degrees of Frequency

- always/consistently
- frequently/generally
- sometimes/occasionally
- rarely/never

### Degrees of Effectiveness

- highly effective
- generally effective
- somewhat effective
- ineffective

### Degrees of Independence

*student successfully completes the task:*

- independently
- w/ minimal assistance
- w/ moderate assistance
- only w/ considerable assistance

### Degrees of Accuracy

- completely accurate; all \_\_\_\_ (facts, concepts, mechanics, computations) correct
- generally accurate; minor inaccuracies do not affect overall result
- inaccurate; numerous errors detract from result
- major inaccuracies; significant errors throughout

### Degrees of Clarity

- exceptionally clear; easy to follow
- generally clear; able to follow
- lacks clarity; difficult to follow
- unclear; impossible to follow

By what criteria should understanding performances be assessed? The challenge in answering is to ensure that we assess what is *central* to the understanding, not just what is easy to score. In addition, we need to make sure that we identify the *separate* traits of performance (e.g. a paper can be well-organized but not informative and vice versa) to ensure that the student gets specific and valid feedback. Finally, we need to make sure that we consider the different *types* of criteria (e.g. the quality of the *understanding* vs. the quality of the *performance* in which it is revealed). Ideas for criteria and rubrics are provided on the next three pages; sample rubrics follow.

## Four types of performance criteria (with sample indicators)

content	process	quality	result
Describes the degree of knowledge of factual information or understanding of concepts, principles, and processes.	Describes the degree of skill/proficiency. Also refers to the effectiveness of the process or method used.	Describes the degree of quality evident in products and performances.	Describes the overall impact and the extent to which goals, purposes, or results are achieved.
accurate appropriate authentic complete correct credible explained justified important in-depth insightful logical makes connections precise relevant sophisticated supported thorough valid	careful clever coherent collaborative concise coordinated effective efficient flawless followed process logical/reasoned mechanically correct methodical meticulous organized planned purposeful rehearsed sequential skilled	attractive competent creative detailed extensive focused graceful masterful organized polished proficient precise neat novel rigorous skilled stylish smooth unique well-crafted	beneficial conclusive convincing decisive effective engaging entertaining informative inspiring meets standards memorable moving persuasive proven responsive satisfactory satisfying significant useful understood

## Backward Design: Stage 3

### Stage 1: Desired Results

### Stage 3: Learning Plan

### Stage 3: Learning Plan



### Teaching and Learning Activities

#### **DESIGN STANDARDS for STAGE 3 –**

*To what extent is the learning plan effective and engaging?*

*Consider: will the students ...*

- know *where* they're going (the learning goals), *why* (reason for learning the content), and *what* is required of them (unit goal, performance requirements and evaluative criteria)?
- be *hooked* – engaged in digging into the big ideas (e.g., through inquiry, research, problem-solving, experimentation)?
- have adequate opportunities to *explore/experience* big ideas and receive instruction to *equip* them for the required performance(s)?
- have sufficient opportunities to *rethink, rehearse, revise* and/or *refine* their work based upon timely feedback?
- have an opportunity to *evaluate* their work and set future goals?

*Consider: the extent to which the learning plan is:*

- *tailored* and flexible to address the interests and learning styles of all students?
- *organized* and sequenced to maximize engagement and effectiveness?

## Stage 3: Learning Plan

In Stage Three we consider the instructional strategies and learning experiences needed to achieve the desired results (Stage 1) as reflected in the assessment evidence to be gathered (Stage 2). The activities (Box L) are planned to develop the targeted understandings and the knowledge and skill identified in Stage 1 *and* to equip students for the performances of learning specified in Stage 2. The acronym W.H.E.R.E.T.O. summarizes key elements to consider when designing an effective and engaging learning plan.

### Design Checklist – Stage 3

1. \_\_\_\_\_ The learning plan makes clear to students what they will be learning, what is expected of them (i.e., their performance goals) and how their work will be evaluated (W).
2. \_\_\_\_\_ Diagnostic assessments are used in the beginning to check for potential misunderstandings and predictable performance (skill) errors (W).
3. \_\_\_\_\_ The learning plan is clearly designed to engage students, with special emphasis on the opening lessons and activities (H) .
4. \_\_\_\_\_ The learning plan is designed to equip learners with the pre-requisite experiences necessary to understand the big ideas, and the needed information and skills upon which the understandings and performances depend (E).
5. \_\_\_\_\_ Opportunities are provided for students to rethink their prior, emerging understandings, and to revise their work based on feedback and guidance (R).
6. \_\_\_\_\_ On-going assessments of individual and group progress provide students with feedback and guidance (E).
7. \_\_\_\_\_ The learning has been personalized to accommodate the variety of learners' interests, styles, and abilities by differentiating content, process and/or products (T).
8. \_\_\_\_\_ The sequence of learning activities have been organized in order to maximize student engagement and productivity (O).



# W.H.E.R.E.T.O.

## Considerations for the Learning Plan

The acronym W.H.E.R.E.T.O. summarizes the key elements that should be found in your learning plan, given the desired results and assessments drafted in Stages 1 and 2. Note that the elements need not appear in the same order as the letters of the acronym. Think of W.H.E.R.E.T.O. as a checklist for building and evaluating the final learning plan, not a suggested sequence. For example, the learning might start with a Hook (H), followed by instruction on the final performance requirements (W), then perhaps some rethinking of earlier work (R), etc.



## Ideas for Diagnostic (Pre-) Assessment

The following pre-assessment techniques provide efficient diagnostic checks of student prior knowledge and misconceptions. This information guides any differentiated instruction/assessment that may be needed.

### K-W-L-S

Prior to the introduction of a new topic or skill, ask students what they already **Know** (or think they know) about the topic or skill. These are recorded on a board or chart paper under the “K” column. (Sometimes, students make statements that are incorrect or reveal misconceptions.)

Secondly, ask them what they **Want** to know (or what questions they have) about the topic/skill. These are recorded under the “W” column. (Their questions often reveal interests or “hooks” to the topic. In some cases, their questions reveal misconceptions that will need to be addressed.)

As the lesson or unit proceeds, **Learnings** are summarized and recorded in the “L” column as they occur. (This provides an opportunity to go back and correct any misconceptions that may have been initially recorded in the “K” column.)

### Skills Check

Have students demonstrate their proficiency with a targeted skill or process. It is helpful to have a proficiency checklist or developmental rubric to use in assessing the degree of skill competence. Students can then use the checklist or rubric for on-going self assessment.

### Web/Concept Map

Ask students to create a web or concept map to show the elements or components of a topic or process. This technique is especially effective in revealing whether students have gaps in their knowledge and the extent to which they understand relationships among the elements.

### Misconception Check

Present students with common errors or predictable misconceptions regarding a designated topic, concept, skill or process. See if they are able to identify the error or misconception and explain why it is erroneous or flawed.

The misconception check can also be presented in the form of a true-false quiz, where students must agree or disagree with statements or examples.

Title: \_\_\_\_\_ Subject/Course: \_\_\_\_\_

Topic: \_\_\_\_\_ Grade(s): \_\_\_\_\_ Designer(s): \_\_\_\_\_

**Stage 1 – Desired Results****Established Goal(s)****G****Understanding(s)***Students will understand that...***U****Essential Question(s)****Q***Students will know...***K***Students will be able to...***S****Stage 2 – Assessment Evidence****Performance Task(s)** *Summary***T****Key Criteria:****Other Evidence****OE****2-page Template (1)**



Title: Paintings inspired by Matisse's "Interior with Dog" Subject/Course: Visual Arts

Topic: Looking Around Us Grade(s): Gr. 1 Designer(s): BCPS Art Teachers

## Stage 1 – Desired Results

### Established Goal(s)

**G**

Standard 1.1a Describe colors, line, shapes, textures, and forms found in the environment  
 Standard 1.3a Explore color, line, shape, texture, and form in artworks.  
 Standard 3.1c Create artworks that explore the uses of color, line, shape, texture and form and selected principles of design such as pattern and repetition to express ideas, thoughts, and feelings.  
 Standard 4.1a Observe and describe selected artworks using art vocabulary to express personal responses.

*Source: Maryland State Visual Arts VSC, grade 1*

### Understanding(s)

**U**

*Students will understand that...*

- Artists' ideas might come from looking around their environment
- Artists can use pencils, markers, and paint brushes to make lines, colors, shapes, and patterns to express ideas.

### Essential Question(s)

**Q**

- Where do artists get their ideas?
- How do artists use tools to make lines, colors, shapes, and patterns that tell us about their ideas?

*Students will know...*

- Art vocabulary: Line, color, shape, and pattern
- Basic information and vocabulary related to Matisse and the artwork "Interior with Dog"

**K**

*Students will be able to...*

- Use pencil, marker or crayon to draw patterns with line and shape
- Use paint and brush to create lines, colors, shapes, and patterns
- Plan a sketch from observing what they see
- Talk about their work

**S**

## Stage 2 – Assessment Evidence

### Performance Task(s) *Summary*

**T**

Drawing and Painting from the Environment: Students will create a drawing and a painting by looking at a still life/interior set up based on Matisse's painting, "Interior with Dog." They will use pencil, marker or crayon to create patterns with color, line, and shape on the objects they draw/paint. (1.3a, 3.1c)

### Key Criteria:

- drawing and painting shows evidence of objects observed from still life interior set up in room
- drawing and painting shows varied patterns created with lines, shapes, colors
- painting shows thin and thick lines, dots, and other controlled marks made with the brush

### Other Evidence

**OE**

Worksheet showing patterns with lines and shapes. (1.3a)

Class discussion: Description of the colors, lines, and shapes seen in the still life set up and in paintings to identify similarities and differences. (1.1a, 4.1a)

# 2-page Template (1)

## Stage 3 – Learning Plan

### Learning Activities:

**L**

#### Lesson 1:

Students will look at and discuss Matisse's "Interior with Dog" and other paintings with still life objects to identify lines, shapes, and colors that create patterns. They will discuss similarities and differences in Matisse's paintings to identify subject matter and where they might find similar subject matter.

Under teacher guidance, students will organize objects to create a still life/interior and discuss how the still life they set up has similarities to Matisse's still life drawings. Students will identify and discuss how Matisse may have created patterns in his drawings by combining lines and shapes. Students will observe a Teacher Demonstration on how to look at the objects and draw what they see and how pattern can be created on objects in the drawing.

Students will use marker or crayon to complete a worksheet on patterns, then make a drawing of the still life/interior they set up.

Students will share their sketches and discuss the ways that they incorporated lines and shapes to make patterns in their still life drawing.

Learning will be assessed by teacher review of :

- student pattern worksheet for evidence of ability to control tools to create patterns with lines and shapes.
- student drawing for evidence of the ability to observe objects from a set up and use repeating lines and shapes to create patterns observed in the still life set up
- oral responses to discussion questions

#### Lesson 2:

Students will review and discuss the still life interior set up the previous week and add or exchange some of the objects with new ones. They will discuss similarities and differences between their still life set up and Matisse's "Interior with Dog."

They will observe a Teacher Demonstration of:

- ways to use brush and paint to "sketch" in an outline of objects before filling in color and details
- ways to control the brush to fill in large areas of paint and ways to use a paintbrush to create thin and thick lines, dots, and flat brush marks

Students will use paint and brush to create a still life interior by looking at the interior set up to guide their work.

Students will share their paintings and discuss the brush techniques they learned and explain how their paintings are similar and different from the paintings Matisse made.

Learning will be assessed by teacher review of:

- the painting: a still life interior showing overlapping of objects as appropriate
- evidence of patterns created with a variety of lines and shapes
- evidence of control of paint brush to create thin and thick lines, dots, and other marks
- oral responses to discussion questions

## 2-page Template (2)



Title: Stories of Real and Fanciful Animals

Subject/Course: Visual Arts

Topic: narrative painting Grade(s): 3 Designer(s): BCPS art teachers

## Stage 1 – Desired Results

### Established Goal(s)

Standard 1.2b: Use line, color, shape, and texture to represent ideas visually from observation,

imagination, and memory.

Standard 2.3a: Compare how selected artworks are similar in theme, content, form, and style.

Standard 3.1c Create artworks that explore the uses of color, line, shape, texture, form, and selected principles of design, such as pattern, repetition, contrast, and balance to express personal meaning.

Standard 3.2a Identify sources for ideas and describe processes used to create artworks.

Standard 4.1b: Develop criteria for judging artworks using the art elements and selected principles of design.

*Source: Maryland State Visual Arts VSC, grade 3*

### Understanding(s)

*Students will understand that...*

- Artists express what they see, know, feel and imagine through visual stories.
- Artists combine the art elements and principles of design in different ways to tell us their ideas.
- Ideas for artworks come from observations, imagination, and personal experiences.
- Artists use criteria to help them make decisions about their work.

**U**

### Essential Question(s)

- Can pictures tell stories?
- How do artists tell stories with pictures?
- Where do artists get their ideas?
- How do artists make decisions about their artworks?

**Q**

*Students will know...*

- brief information about the work and life of Theophile Steinlen and Pablo Picasso
- key vocabulary: art elements, selected design principles and terms related to analyzing and describing art, art media and techniques

**K**

*Students will be able to...*

- compare, analyze and discuss artworks
- generate ideas through brainstorming and sketching
- plan and complete a drawing composition using art elements and selected principles of design

**S**

## Stage 2 – Assessment Evidence

### Performance Task(s) *Summary*

Imaginary Drawing: Students will generate ideas for a narrative drawing based on the ideas presented in Steinlen's and Picasso's artwork and their own observations and experiences. They will plan their drawing by brainstorming, sketching, and selecting a final idea to enlarge using oil pastels. (1.2a, 3.1c, 3.2a)

**T**

Artist Statement: Students will write a brief statement to identify sources for their ideas and their process of working. (3.2a)

### Key Criteria:

- visual story shows action, animal(s) interacting with other animals or people through effective use of art elements and selected principles of design; craftsmanship and effective use of medium
- clear and complete statement; well written

### Other Evidence

- Worksheet on comparing how artists communicate ideas (1.2a).
- Worksheet with sketches and explanation of criteria used to select final idea (4.1b)
- Artistic process: Teacher observations of the planning, using materials, work habits, safety procedures (2.3a, 3.1c, 3.2a)

**OE**

# 2-page Template (1)

## Stage 3 – Learning Plan

### Learning Activities:

**L**

#### Lesson 1 -

Pre-assessment: Students will look at artworks by Steinlen and Picasso to determine if there is a story they can "read" in the artwork.

Introduction and activity: Teacher will lead students in a discussion about the concept of storytelling (narrative) with pictures. Students will describe how Steinlen and Picasso communicated their story through the actions expressed by the main characters, identify characters interacting, and identify literal and formal elements that help to communicate the story in each artwork. Students will discuss ways that animals and people interact and plan two ideas for their own visual story on the theme of interactions: animals interacting with other animals or animals interacting with people.

Formative Assessment: Students will summarize their understanding of visual storytelling by responding to three questions and writing a self-reflection of their planning.

#### Lesson 2 -

Pre-assessment: Students will draw their idea of a sad or sleepy animal and give reasons why they chose certain lines and/or shapes to express their idea.

Introduction and activity: Students will review pre-assessment activity and discuss reasons for using certain lines/shapes to express ideas. Students will be asked to give their reasons for making the choice. The concept of using criteria for making decisions will be introduced.

Teacher will return to the theme of interaction as discussed in Steinlen's and Picasso's artwork. This will be identified as the first criteria for the final artwork. Other criteria will include using line, shape, color, texture, pattern, and contrast to tell a visual story. Students will review sketches made from first lesson, asked to think about the criteria, and select the sketch that best meets the criteria. Students who are ready will begin enlarging their selected idea.

Formative Assessment: Students will identify and describe ways their selected idea meets the criteria discussed.

Summative Assessment: Students will apply criteria to identify their best idea and begin enlarging sketch

Lesson 3 - Students will view an unfinished teacher-made sample. Discussion will focus on what criteria the teacher has met in the sample, and what other criteria need to be considered.

Teacher will discuss ways of enlarging sketches, provide tips on drawing animals/people, introduce oil pastel and demonstrate different ways of applying color to large areas, explaining that small detail areas will be done last. Students will enlarge their drawings, practice techniques on their small sketches, and begin adding color to large areas of the final drawing.

Formative Assessment: Students will complete a journal entry to describe the process of enlarging and adding color to their work.

Summative Assessment: Students will apply drawing and oil pastel techniques to enlarged drawing.

Lesson 4 - Students will work in small groups to review each others' enlarged sketches and give feedback related to fulfillment of criteria: animals in action interacting with other animals or people, use of art elements and principles of design, use of various oil pastels. The teacher will demonstrate on the teacher sample ways to add details, texture, and other effects to the composition. Students will continue to work and/or refine their composition.

Formative Assessment: Students will complete a journal entry to reflect on ways they fulfilled the criteria and tell their story using drawing techniques to show details with line, shape, color, texture, pattern, and contrast.

Summative Assessment: Students will continue applying knowledge of art elements and oil pastel techniques to enlarged drawing.

Lesson 5 - Teacher will present a sample artist statement describing sources for his/her ideas and his/her process of working (from idea and sketch to final artwork). Students will discuss how well the statement tells them about the artist's ideas and ways of working.

Formative Assessment: Students will respond to a prompt to write their artist statement.

Summative Assessment: Students will complete their artwork.

## 2-page Template (2)

Title: Narratives: Images in Miniature

Subject/Course: Visual Arts

Topic: Miniature Painting

Grade(s): 6

Designer(s): E. Causey, BCPS art tchr.

## Stage 1 – Desired Results

### Established Goal(s)

*Source: Maryland State Visual Arts Standards, grade 6*

- G** Standard 1.2b: Create narrative artwork from observation, memory, and imagination that show settings and characters.
- Standard 2.3a: Identify subject matter, styles, and techniques representative of various cultures and periods of art history.
- Standard 2.3b Incorporate attributes of subject matter, styles, and techniques from various cultures and periods of art history in personal artworks.
- Standard 3.1c Select and use a variety of tools, materials, processes, and techniques safely to solve specific visual problems.
- Standard 4.1b: Develop criteria for judging artworks using the art elements and selected principles of design.

### Understanding(s)

*Students will understand that...*

- Storytelling is a common human experience throughout history and across cultures
- Artists combine the art elements and principles of design in special ways to show different ideas.
- Ideas for artworks may be influenced by culture, society, and the work of other artists.
- Criteria is important for making decisions about artworks.

### Essential Question(s)

- Why do humans tell stories?
- How do artists tell stories with pictures?
- What influences artistic expression?
- How do artists make decisions about their artworks?

*Students will know...*

- key vocabulary and information about Persia, geographic location, historical information, and Persian miniature paintings
- planning and completing a painting/mixed media composition

*Students will be able to...*

- compare, analyze and discuss artworks
- generate ideas through brainstorming and sketching
- select and organize art elements and selected principles of design

## Stage 2 – Assessment Evidence

### Performance Task(s) *Summary*

**T** Analysis/Images in Miniature painting/Written statement: Students will analyze and compare artworks by selected Persian miniature artists to identify stylistic characteristics, subject matter, and themes. Students will use information learned from the analysis to generate ideas for a miniature painting by planning a series of sketches, selecting one idea to enlarge and finalize using paint and mixed media. (1.2b, 2.3a, 2.3b, 3.2c)

### Key Criteria:

- artwork communicates a story from observation, memory, or imagination and reflects stylistic influences from the study of Persian miniature paintings: effective use of media; craftsmanship
- clearly written statement about work

### Other Evidence

- Written responses to readings about geographical, historical, and cultural background of Persia and the development of Persian miniature paintings (2.3a)
- Teacher observations of the planning process, using materials, work habits, safety (1.2b, 2.3b, 3.2c)

# 2-page Template (1)



## Stage 3 – Learning Plan

### Learning Activities:

**L**

Lesson 1 - (Background, research, analyze, observe)

Students will be introduced to Persian miniature paintings and stories by reading a short story and describing the visual images that came to mind as they read the story. Students will analyze and compare three miniature paintings to determine stories that might be communicated in the work and to identify common elements. Students will sketch from the paintings to show similarities, specific art elements emphasized, and unique visual characteristics of each work (borders, use of gold, intricate patterns, textures, etc). Students will summarize their analysis using both sketches and written description identifying commonalities, unique qualities found in the works, and ways a story is communicated visually.

Lesson 2 - (Background and research)

Students will read information about the Persian culture to identify characteristics of its geographic location, cultural values, and factors that influenced Persian art. They will summarize information in a brief written statement prompted by guide questions.

Lesson 3 - (Imagine/generate ideas, reflect)

Students will review information they learned about Persian paintings, brainstorm ideas for a visual story based on personal experiences, and begin planning a painting that reflects an influence of their study of Persian miniatures. They will discuss and review criteria for the completed work: characters in action, setting, color, borders, and surface decoration/embellishment.

Students will develop three thumbnail sketches, note the story being communicated, and select one idea to enlarge. Students will use the criteria list to analyze the selected idea, determine resources needed (picture files of various figures in action, animals, plant forms, etc.) to improve their images, and identify other materials that may be used for embellishment.

Lessons 4, 5, 6, 7 - (Studio time: experiment, revise/refine, reflect)

Teacher will demonstrate the process of preparing the sketch and beginning watercolor techniques. Students will enlarge their selected idea, then practice using watercolor and experiment with techniques on the original sketch before working on the final.

As students begin to add detail to their work, teacher will demonstrate adding details, borders and embellishments. Surface decoration will include stamping textures (made by students from found objects), adding textured papers, fabric and decorative ribbon. Teacher will provide on-going feedback while students work and continue to add details and embellishments to the final composition. Students will share their works in progress, discuss processes and techniques, and consult with each other to determine what areas still need work and where modifications or changes may be needed. Students will complete a journal entry to reflect on the process and progress of their work at the end of each class session.

Lesson 8 - (Reflect/self-evaluate)

Students will display final paintings in a class critique. They will individually complete a written self-reflection of the process, use the scoring tool to evaluate their work, and write an artist's statement to explain the story in the work.

## 2-page Template (2)

**Title:** Narratives: Three Artists and their Visual Stories **Subject/Course:** Visual Arts

**Topic:** visual narrative **Grade(s):** 8 **Designer(s):** BCPS Art Teachers

## Stage 1 – Desired Results

### Established Goal(s)

**G**

Standard 1.2a: Compare how artists use narrative conventions in selected artworks  
 Standard 1.2b: Create narrative artworks from observation, memory, and imagination that show setting, characters, action, and differing points of view  
 Standard 2.3b: Plan personal artworks that interpret the unique styles and forms of different artists.  
 Standard 3.2a Communicate ideas and concepts by manipulating elements of art and principles of design to achieve specific visual effects.  
 Standard 4.2c: Formulate, apply, and communicate criteria for making aesthetic judgments about personally created artworks and the artworks of others.

*Source: Maryland State Visual Arts Standards, grade 8*

### Understanding(s)

**U**

*Students will understand that...*

- Ideas for artworks may come from observations, imagination, personal experiences, other artists
- Artists use narrative conventions to tell stories.
- The art elements and principles of design can be organized and manipulated to create specific effects
- Decisions about art and artmaking can be based on criteria that is personally developed

### Essential Question(s)

**Q**

- Where do artists get their ideas?
- How do visual narratives communicate?
- How are certain effects achieved in artwork?
- What do artists consider when making decisions about their work?

*Students will know...*

- background information on J. Lawrence, R. Bearden, F. Ringold
- key vocabulary related to visual narrative, narrative conventions, art media and techniques
- stages of planning and finalizing compositions

**K**

*Students will be able to...*

- compare, analyze and discuss artworks
- generate ideas through brainstorming and sketching
- plan, select and organize a variety of materials and images in a composition

**S**

## Stage 2 – Assessment Evidence

### Performance Task(s) Summary

**T**

**Analysis/Development of Personal Narrative:** Students will analyze and compare artworks by Jacob Lawrence, Romare Bearden, and Faith Ringold to identify characteristics of their style and ways they use narrative conventions to communicate visual stories. Students will use information learned from the analysis to generate ideas for a personal narrative by planning a series of sketches, selecting one idea to enlarge and finalize in a medium (collage, mixed media, and/or paint) influenced by their study. Students will prepare the final work for an exhibit. (1.2a, 1.2b, 2.3b, 3.2a)

### Key Criteria:

- effective use of narrative conventions (characters, action, setting) and art elements and principles of design to communicate a story; effective use of selected media; craftsmanship
- insightful, complete, and well-written analysis

### Other Evidence

- Student self-reflections defending decisions made in creating, selecting media, and completing narrative compositions. (4.2c)
- Artistic process: Teacher observations of planning process, use of materials, work habits, safety procedures (2.3b, 3.2a)

**OE**

# 2-page Template (1)



## Stage 3 – Learning Plan

### Learning Activities:

**L**

Lesson 1 (Background and research, analyze, observe)

Students will be introduced to three artworks. They will be asked to determine which one best “tells” a story and to identify what in the work contributes to storytelling. Teacher will guide students in analyzing a selected artwork to identify the narrative conventions (i.e., subject/characters, setting, time frame, action, text, sequence, etc.) used to communicate the story. Students will then work in pairs or trios to read about Jacob Lawrence, Romare Bearden, and Faith Ringgold and the artists’ narrative works. They will analyze and compare the artists’ works to identify similarities and differences in themes or subject matter, use of narrative conventions/storytelling techniques and unique characteristics of their style.

Lesson 2 – (Imagine/generate ideas, reflect)

Students will look at a teacher-made narrative sample and discuss the subject matter, ways that the sample incorporated narrative conventions discussed in the previous class, stylistic elements, and compositional qualities. Students will be presented with the performance task activity and criteria for creating a personal narrative. They will discuss themes/subjects that have significance to them and plan 3 sketches for a personal narrative that incorporates stylistic elements and/or media choices observed in their analysis of Lawrence, Bearden, and Ringgold’s work. Students will critique their sketches to determine which one most effectively tells a personal story.

Lesson 3 – (Plan, experiment, reflect)

Students will select, refine, and enlarge one idea from their sketches that fulfills criteria established by the class, teacher and personal interests. Students will work in pairs to review each others’ enlarged sketches and give feedback regarding effective narrative techniques and visual impact through choice of art elements and design principles. The teacher will demonstrate on the teacher-made sample ways to add paint, texture, and other collage components/materials to the composition. Students will experiment with collage and mixed media techniques by painting and/or collaging materials to parts of their sketches before applying them to the final composition. Students will complete a journal entry to reflect on the process and progress of their work.

Lessons 4, 5, 6, 7 (Studio time: experiment, revise/refine, reflect)-

Students will continue experimenting with media. Teacher will provide on-going feedback while students work and continue to refine the final composition. Students will share their works in progress, discuss processes and techniques, and consult with each other to determine what areas still need work and where modifications or changes may be needed. Students will complete a journal entry to reflect on the process and progress of their work at the end of each studio session.

Lesson 8 – (Reflect/self-evaluate)

Students will finalize their compositions and prepare their work for exhibition. They will complete a self-reflection of the process, discuss whether they met the established criteria, and defend the choices they made in completing their work.

## 2-page Template (2)

**Title:** Transforming Space: The Ribbon Drawing

**Subject/Course:** Foundations

**Topic:** Drawing from obs and imag. **Grade(s):** 9-12

**Designer(s):** Adapted from a unit designed by Baltimore County Art Teachers

## Stage 1 – Desired Results

### Established Goal(s)

- G**
- 1.A1: Creative: The student will draw to achieve representational accuracy in describing edges and contours, perspective, light logic, proportion, and point of view observed in subject matter.
  - 1.A2: Critical: The student will use appropriate art vocabulary to describe, analyze, and interpret qualities of visual form perceived and recorded in works of art.
  - 3.A1: Creative: The student will select media and experiment with processes and representational skills, exploring a range of ideas that can be expressed with different media.
  - 4.A1 Critical: The student will critique artworks, applying different theories of art to judge personal art work and that of others.

*Source: Maryland High School Essential Learner Outcomes (EL.O)*

### Understanding(s)

*Students will understand that...*

Artists use observation and perception to develop and refine visual memory in order to accurately represent what they see.

The visual impact of an image is influenced by the artist's skill, choice of media/technique, and the effect they want to convey.

Artists develop and apply criteria in making art judgments

### Essential Question(s)

How does observation and perception influence artistic expression?

How do artists determine the visual impact of an image?

How do artists make decisions about their work?

*Students will know...*

- different artists, styles and techniques of drawing
- strategies for drawing objects from observation
- drawing and general art terminology
- ways of looking at and discussing artworks

*Students will be able to...*

- apply observational strategies and techniques in order to draw
- use selected drawing media and techniques
- analyze, discuss, and critique artworks
- apply criteria to judge artworks

## Stage 2 – Assessment Evidence

### Performance Task(s) *Summary*

Use and apply your observation skills and knowledge of line, shape, value, and space to create a drawing composition of "ribbons in space." (1.A1, 3.A1)

Write a brief reflection and self-assessment to describe how you achieved gradations of value and how well you achieved the effect of ribbons in space. (1.A2)

### Key Criteria:

- Planning sketches and final drawing give evidence of the application of observation/perception, exploration of ideas, experimentation with media and techniques, skill refinement with media
- Written reflection/self-assessment gives evidence of effective writing skills using appropriate art vocabulary

### Other Evidence

- sketches and practice with various techniques
- analysis, notations, participation in analytical discussion of selected artworks
- discussion to critique artworks (4.A1)

## Stage 3 – Learning Plan

### Learning Activities:

**L**

Lesson 1 (Background, analyze, observe, experiment)

Students will:

- review, analyze, and compare a number of drawings by various artists to identify common characteristics of effective drawings and discuss skills artists need to be effective in drawing.
- practice with line techniques using parallel and converging lines
- apply observation skills using parallel line techniques to draw curled paper strips
- practice drawing and experiment with ideas by sketching from curled paper strips set up by the teacher as well as by the student

Lesson 2 (Analyze, observe, experiment)

Students will:

- compare and contrast M. C. Escher's "Bond of Union" as a line drawing and as a work rendered with a full range of values.
- review and discuss value gradations
- observe a teacher demonstration of techniques for creating effective values using graphite pencils and the application of a full range of values to the ribbon to create the illusion of form.
- complete a value scale to create a range of tonal gradations then apply value to complete the shading of sample ribbons using white paper strips under specific lighting conditions.

Lesson 3 (Analyze, observe, experiment, reflect)

Students will:

- examine three drawings of a ribbon (a linear drawing, a shaded with strong linear outlines, and a tonal value/no linear outline drawing) to determine which drawing most effectively creates the illusion of form.
- examine and look at woven paper ribbon strips to discuss and determine ways to draw interwoven ribbons using contrast of values and tonal gradations to create illusion of forms.
- create a series of complex interwoven ribbon designs using the white paper strips to practice with composition and tonal values

Lesson 4 (Analyze, observe, imagine/generate ideas, reflect)

Students will:

- critique first drawing using a criteria checklist
- work in pairs to analyze exemplar works to determine how artists have used value, tonal gradation and contrast in order to determine ways they can use tonal gradations and contrast in personal works of art
- share their findings by completing a writing activity and plan design ideas for a more complex drawing composition of interwoven ribbons

Lesson 5-7 (studio time: analyze, observe, experiment, revise/refine, reflect)

Students will:

- examine design formats used in Art Nouveau images (posters by Mucha and Beardsley) to determine ways they can modify and apply the formats to their drawing composition
- review criteria checklist and refine design ideas for ribbon designs from previous lesson
- select one idea to prepare final ribbon drawing composition using a unique compositional format and applying drawing techniques of tonal gradation and contrast.

Lesson 8 (studio time: refine, reflect, self-evaluate)

Students will:

- finish drawing
- critique each other's compositions and write a self-assessment and reflection of their drawings based on criteria checklist

## 2-page Template (2)

Title: Iconographic SculpturesSubject/Course: Sculpture ITopic: symbolic imagery Grade(s): 9-10 Designer(s): J. Seifarth, Harford Co.

## Stage 1 – Desired Results

### Established Goal(s)

**G**

ELO 1B.1 Working from observation, memory, and/or experience, the student will create a work using a mode of representation and format that serves personal ideas, thoughts, and feelings.

ELO 2A.1 The student will determine how works of art provide social commentary, document historical events, and reflect the values and beliefs of the society in which they are created.

ELO 3B.2 The student will describe source(s) of ideas for a personal work and discuss how problems were solved.

ELO 4A.1 The student will critique artworks, applying different theories of art to judge personal artwork and that of others.

*Source: High School Maryland Essential Learner Outcomes (ELO)*

### Understanding(s)

*Students will understand that...*

- Line and shape can be emphasized to express ideas in 2d and 3d forms
- Symbolic images can represent aspects of life
- Artists of different cultures, times, and places have used symbols to express societal values and beliefs

**U**

### Essential Question(s)

**Q**

- How do artists organize art elements and principles of design to achieve certain effects in their work?
- How can symbols be used to express ideas?
- How does art reflect societal values?

*Students will know...*

- Purpose of Totem Poles in Native American culture and influences on some contemporary artists
- Art vocabulary and symbols related to the significance of totem poles
- Stages of planning and finalizing sculpture

**K**

*Students will be able to...*

**S**

- analyze and discuss artworks
- generate ideas through brainstorming, researching and sketching
- manipulate sculptural materials

## Stage 2 – Assessment Evidence

### Performance Task(s) *Summary*

**T**

- Students will analyze and compare totem poles of Native American Indians and the work of contemporary artists inspired by totem poles to determine ways the artists used symbols to communicate societal values and spiritual beliefs and to identify characteristics of different styles (2A.1)
- Students will develop symbolic imagery that represents aspects of their personality and who they are as a human being. Through a process of researching Native American symbols and sketching ideas, they will construct a sculpture inspired by the study of totem poles. (1B.1, 3B.2)

### Key Criteria:

- symbolic imagery is evident in an effectively organized, well constructed sculptural form inspired by the study of totem poles
- insightful and effectively written comparative analysis

### Other Evidence

- Teacher observations of the planning process, use of materials, work habits. (1B.1, 3B.2)
- Written reflections and sketch notations defending decisions made in selecting symbols, compositional arrangements, and completing artwork. (4A.1)

**OE**

# 2-page Template (1)



## Stage 3 – Learning Plan

### Learning Activities:

**L**

Lesson 1 (Background, research, analyze observe, imagine/generate ideas)

Students will be introduced to Native American totem poles and contemporary artworks inspired by totem poles. They will analyze and compare different types and designs.

Working from a packet of information, students will gather information that describes physical characteristics, materials, height and location of the works.

Students will list all the visible iconography and symbols in the samples they see and describe the two and three dimensional art elements (lines/shapes/texture and forms in space) evident in the works. As a class, students will answer questions related to the organization, meaning, and order of symbols on the totem poles.

Following the discussion, students will summarize the essential information describing societal values, spiritual beliefs and iconographic symbols used in the totem poles. Students will begin brainstorming ideas to be used in their totem poles referencing animal iconography from the information packet and develop sketches.

Lesson 2 (Reflect, analyze, observe, plan/experiment)

Students will write a brief statement about their sketches and brainstorming from the previous class that describes the animals that were selected, the order in which they will be placed, and an explanation as to why they included such animals. Students will look at and analyze the teacher-made totem pole sample. They will discuss the construction techniques and identify the elements of art and the principles of design (line, texture, form, balance, unity) used in the work. The teacher will demonstrate construction techniques and discuss issues related to stabilizing the form as well as consideration for all sides of the form. Students will complete final sketches, get approval and begin construction of their totem poles.

Lessons 3, 4, 5, 6, 7 (Studio time: experiment, revise/refine, reflect)

Students will construct their sculptures with cardboard and other found objects. The teacher will demonstrate on the teacher-made samples ways to add materials for sculptural elements that will project from the base, papier mache and paint techniques. Students will work on construction and periodically meet with peers to check progress and technical skills. The teacher will provide feedback as they work. Students will complete self-reflections in their journals to record their process, noting what they need to modify or work on in the next session and check their progress at the end of each class.

Lesson 8 (Reflect, self-evaluate)

Students will finish their compositions and complete a final self-reflection of the process defending their decisions as related to their personal criteria and the established criteria for the work. They will also prepare a brief statement that describes the symbolism in their sculpture. The class will conclude with a group critique and discussion of finished works.

## 2-page Template (2)

**Title:** Concert Etiquette & the Informed Music Critic **Subject/Course:** Concert Choir  
**Topic:** Performance **Grade(s):** High **Designer(s):** K. Arcand, Windsor PS

## Stage 1 – Desired Results

### Established Goal(s)

**G**

1. Singing, alone and with others, a varied repertoire of music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.

*Source: National Music Standards (MENC)*

Goal I: Communicate effectively and appropriately through written and oral expression; demonstrate strategies for acquiring basic skills and knowledge, communicating ideas, solving problems and pursuing personal interest

*Source: Windsor Public Schools District Standards*

### Understanding(s)

**U**

### Essential Question(s)

**Q**

*Students will understand that...*

- There are as many styles of music as there are types of people.
- There are certain rules of conduct that are universal no matter where you are or what you are doing.
- We evaluate the behaviors around us all the time based upon our background and upbringing.
- Rules of conduct are determined by cultural norms, values, and present surroundings

- What is the best kind of music to listen to?
- What is the best way to listen to music?
- What dictates rules of behavior?

*Students will know...*

- Definitions of musical terms
- Appropriations ways to listen to music in different settings
- Appropriate behavior while performing and as a member of the audience
- Ways to critique own and others' performance and behavior

**K**

*Students will be able to...*

**S**

- demonstrate appropriate ways to listen to music in a variety of settings
- demonstrate appropriate behavior while performing
- use appropriate descriptive musical terms in class discussion and written work

## 2-page Template (1)

## Stage 2 – Assessment Evidence

### Performance Task(s) *Summary*

**T**

Students will participate in an evening concert (by performing and by being an audience member) and write a critique of the concert. They will stay for the entire concert in order to practice appropriate audience behavior during the various styles of musical performance to be presented and to observe the other performing groups in order to write a critique of their performance. Performances will be videotaped so that students will be able to see their own performance and write a critique of their own performance as well as those of other groups. They will also critique their observations of their own and others' behavior on and off stage.

### Key Criteria:

- appropriate behavior during performance and as a member of the audience
- insightful and effectively written critique of own and others' performance using appropriate descriptive musical terms

### Other Evidence

**OE**

- Teacher observations of students' appropriate concert attire and timely arrival to the concert



## Stage 3 – Learning Plan

### Learning Activities:

**L**

1. Students will complete a worksheet on descriptive musical terms. They will provide a definition of each word and use it in a sentence.
2. As final preparations for the concert begin, students will assess each piece that they are performing. The teacher will explain the order of pieces that they will be performing and the reasons for putting them in that order. The class will discuss the mood of each piece and what facial expression would be appropriate for each. Using descriptive musical terms, the group will also discuss the musical highlights and challenges of each piece and what they will need to do in order to successfully perform through those sections. The students will then assess as a group what they already do well and what still needs more work.
3. Students will watch a video of a music performance in a style of music that is familiar to them. Students will be asked to write five sentences critiquing what they saw and heard. The sentences they will write must contain some of the descriptive terms from their previous worksheet. Students will then volunteer to share some of their sentences with the class, and the class will assess the validity of the statements.
4. Students will repeat activity #3 with a video of a music performance in a style of music that is unfamiliar to them. As part of the sentence sharing, students will learn how the many of the same descriptive words can be used for all types of music and the fact that one doesn't have to like a certain kind of music in order to critique it. A class discussion will follow on the many different styles of music. Students will be asked what the best kind of music is. Is there one best kind, or does that depend on the person?
5. After watching the two videos, students will discuss appropriate audience behavior. In this exercise they will answer the question about the best way to listen to music. Students will generate a chart on the board with different styles of music listed horizontally across the top (i.e. classical, gospel, pop, jazz, rock). In a column along the left-hand side students will come up with a list of possible audience behaviors (i.e. clapping to the beat, applauding, calling out to the performers, talking to your neighbor, standing up, laughing). Students will then fill in the chart by deciding when and if certain behaviors are appropriate for each style of music performance. The discussion will conclude with a discussion of behaviors that would not be appropriate for any kind of public setting (i.e. snapping gum or opening a candy wrapper during a quiet moment, yelling "fire" in a crowded theatre).
6. Students will practice using good decorum on stage and being an informed audience member by participating in a dress rehearsal. Students will practice walking on stage, performing parts of their own concert pieces, walking off stage and into the audience seats, and being a good audience member for the other groups at the dress rehearsal.

## 2-page Template (2)